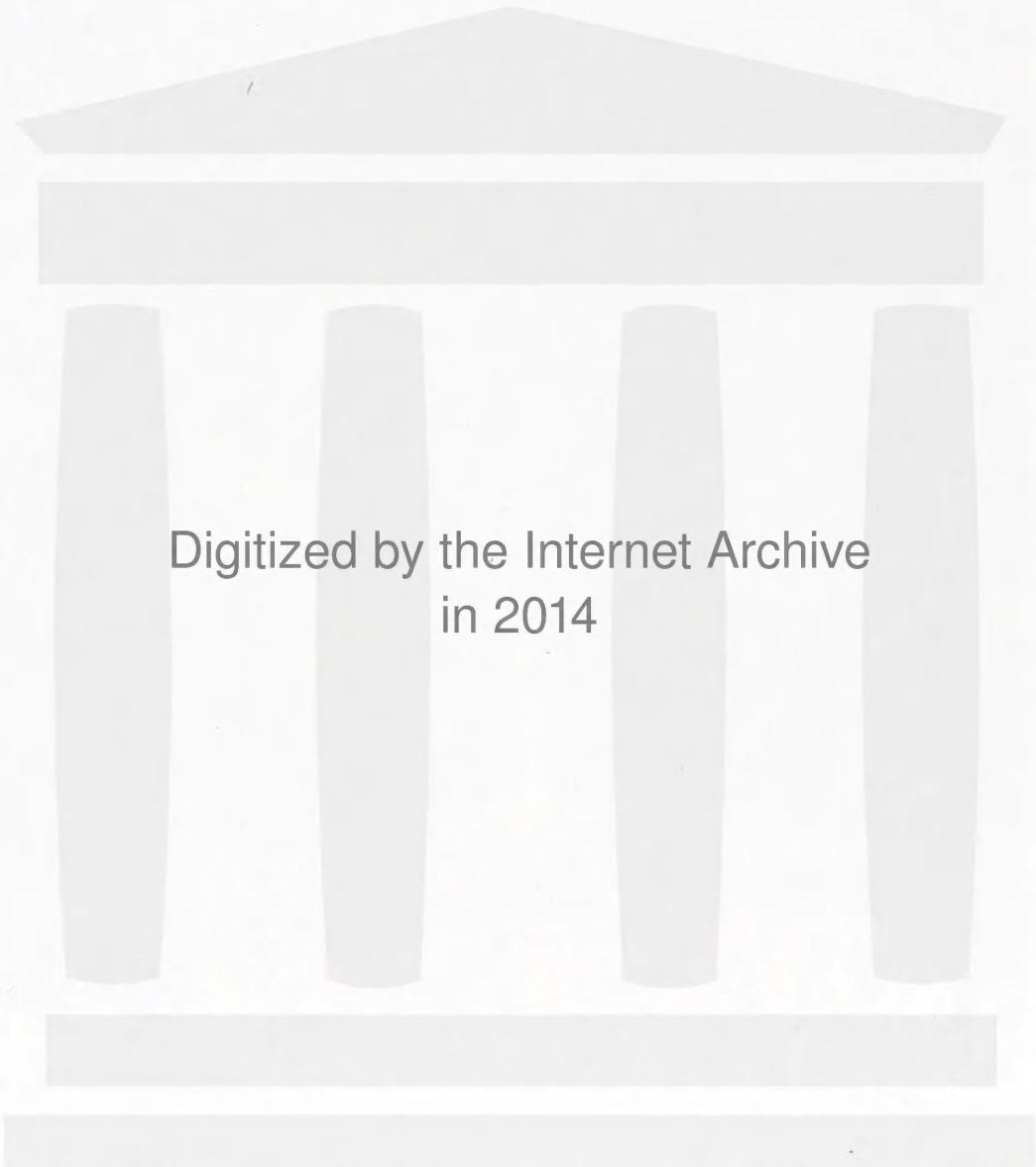


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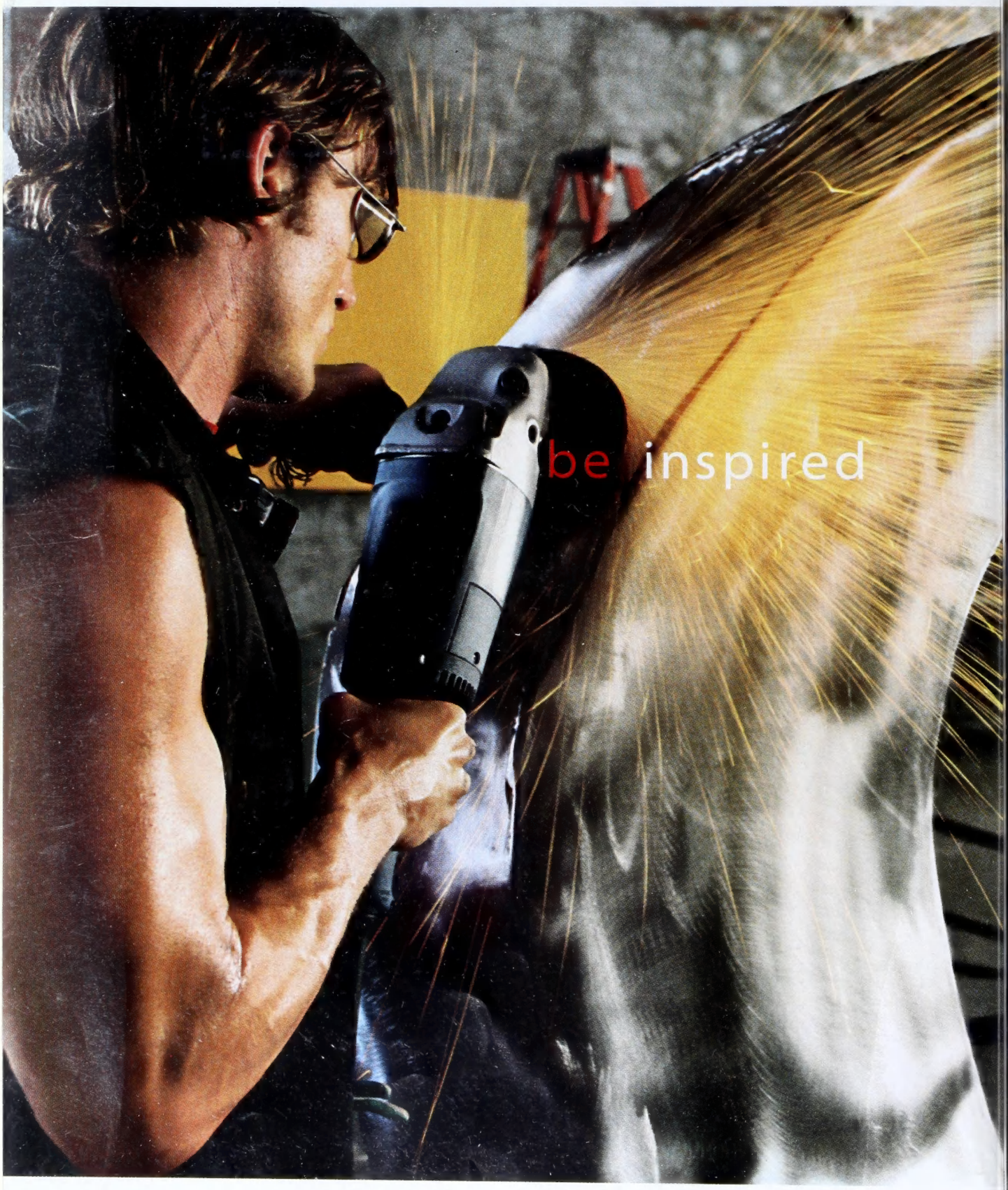
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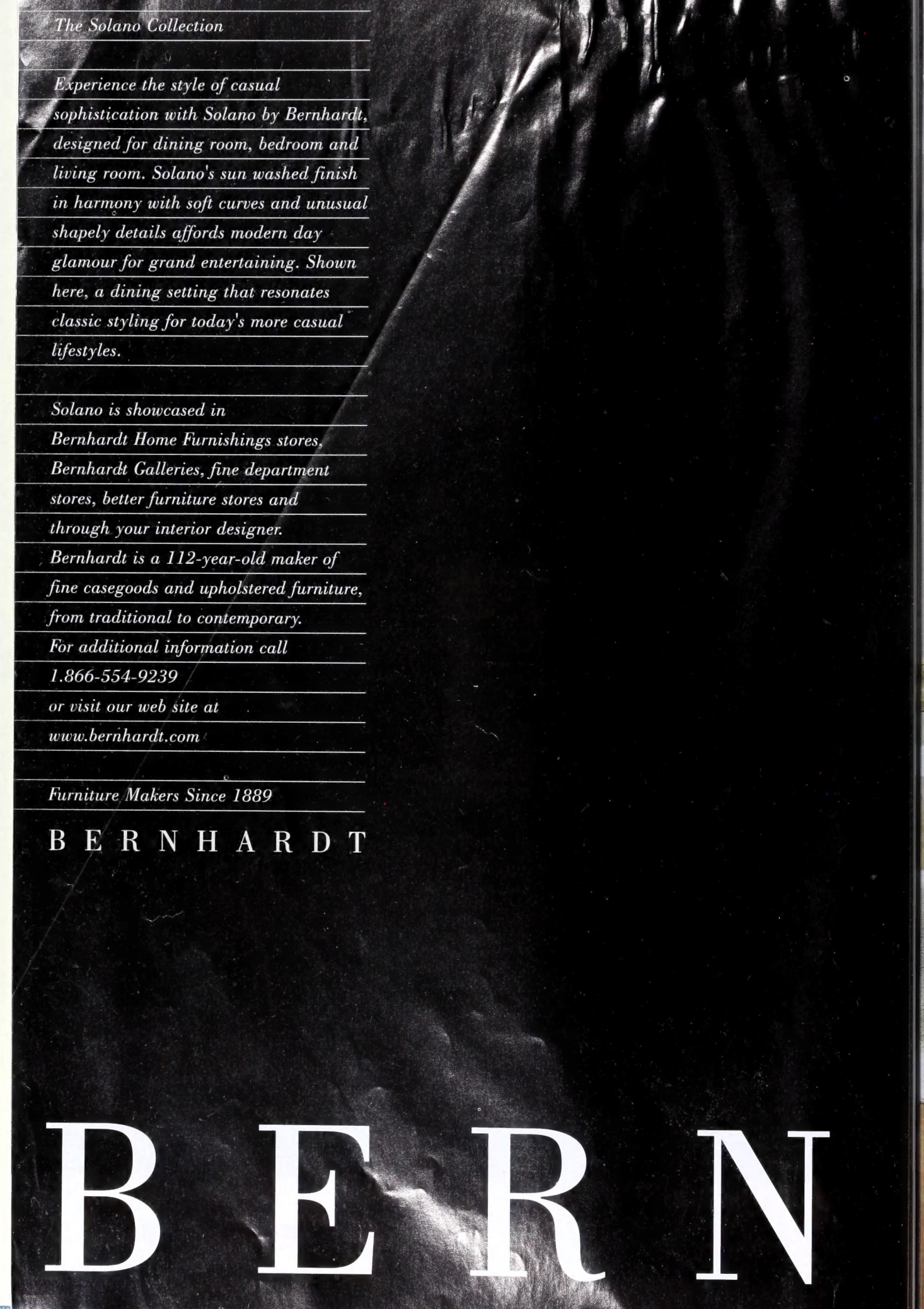
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Sotheby's

January 17&18

Important Americana

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January 19

The Collection of Mr. and Mrs. Lammot du Pont Copeland

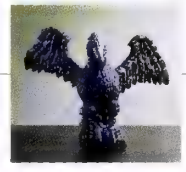
AUCTION: January 19 at 10:15 am and 2 pm
EXHIBITION OPENS: January 8



January 19

Property from the Collection of Gunston Hall Plantation

AUCTION: January 19 at approx. 4:00 pm
EXHIBITION OPENS: January 8



January 20

Important Americana from the Collection of Richard and Joy Kanter

AUCTION: January 20 at 10:15 am
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January 20

The Sandy and Julie Palley Collection of Important American Folk Art

AUCTION: January 20 at 2:00 pm
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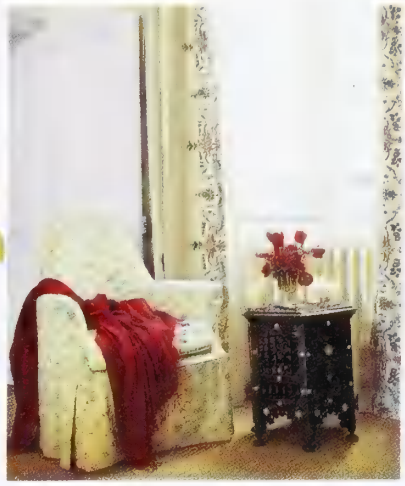
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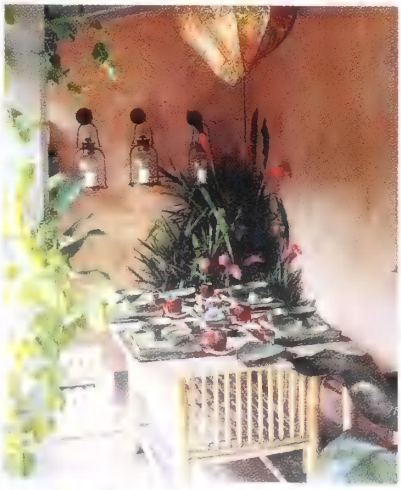
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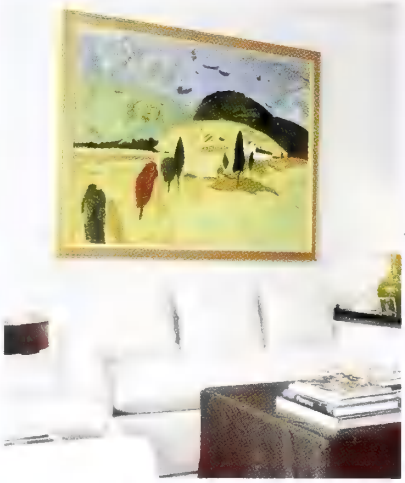
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By Christine Pittel


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◂Leigh Keno The owner of Leigh Keno American Antiques in New York, Keno specializes in 18th- and 19th-century American furniture and decorative arts. A frequent lecturer on antiques, he appears regularly with his twin brother, Leslie, on the PBS television series *Antiques Roadshow.* "He Said, He Said," in which he and his brother delve into the subject of campaign furniture, makes its debut in this issue (page 42).



▸Eve Robinson As a New York–based designer, Robinson has seen her fair share of tiny city apartments, which is why we asked her to give us her tips on making the most of a small space ("All About Folding, Rolling, Storing [and Eve]," page 96). "You must minimize clutter and keep rooms simple," says the decorator, who is included on *House Beautiful*'s 2001 list of America's top 100 designers.



▴Firooz Zahedi "He has updat the cool 1960s bachelor pad to refle the level of sophistication that the modern-day bachelor has reached," Zahedi says of Los Angeles–based real estate maverick Barry Peele, whose house and terrace he photographed for "Peele's Deal" (page 72 Zahedi's advertising and magazine work has appeared in the pages of *Vanity Fair, Town & Country,* and *Esquire.*



◂Elena Kornbluth "I grew up in a relatively small New York apartment and currently live in a 750-square-foot one bedroom," says Kornbluth, who is eminently qualified to deconstruct three of this issue's compact urban dwellings. A freelance writer specializing in design, art, and fashion, Kornbluth has written regularly for many publications, among them *Town & Country, Travel + Leisure,* and *The New York Times.*



▸Lizzie Himmel The daughter of photographers, Himmel started her career as a painter but eventually found herself capturing people, places, and things on film. "I love to have fun with people and furniture—the combination amuses me," says Himmel, who photographed "All About Folding, Rolling, Storing (and Eve)" (page 96). She is a frequent contributor to magazines including *Saveur* and *Money.*



▴Leslie Keno The senior vice president, senior specialist, and direc tor of business development for the American furniture and decorative arts department at Sotheby's, Keno has been instrumental in auctioning off important collections and unique American pieces for more than two decades. In "He Said, He Said" (page 42), he and his twin brother, Leigh, launch their new *HB* column about antiques.

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Catalina Soto

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Viva la Feedback!

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IT SEEMS THAT ALL OUR FRIENDS—whether they are decorators, chefs, writers, garden designers, or moms—have recently embarked on some serious renovations, elaborate party planning, advanced cooking courses, or artisanal decorative projects. There's something about feeling slightly unsettled that makes us want to stay put and invest time, energy, and money in our surroundings. Making our homes better and more beautiful has always been tops on our list, and now more than ever before.

Let's face it, comfort is comforting, and no one wants to be alone. Pampering friends, acquaintances, associates, and family has become a fervent national pastime. Cooking has made a rebound, particularly among people who previously considered themselves too busy to own a set of pots and pans. Setting tables in imaginative ways has evolved into a sort of competitive sport among passionate hosts. Lots of once manually challenged readers are telling us that they have taken up needlepoint, crewelwork, watercoloring, embroidering, and appliquéing. They say that activities that engage the hands and eyes are "cathartic," "satisfying," and "a good compliment to shopping," which they also do with gusto. Speaking of gusto, we expect loads of it from our *House Beautiful* Web site fans: on January 9, I will be hosting a live chat from 2:00 to 3:00 P.M. EST on the focus of this month's issue: hup solutions for tiny rooms. Five of *HB*'s editors will be with me to take on your toughest queries. Join us on the 9th on www.housebeautiful.com.

Looking for Louis

Dear Marian,
Where can I find those great Louis XV chairs pictured in "Simplicity, Italian Style" [September]? I have been looking for just the right Louis XV–style chair with a cane back and wide seat for my newly remodeled breakfast area. If these chairs are not available in the United States, can you recommend a similar one that is?

Grace Swanson
Los Angeles, California

Dear Grace,
Six *HB* editors also coveted those lovely Louies, and after searching through the catalogs and Web sites of some of our favorite High Point furniture makers, we came up with four candidates: a cane-back armchair from Drexel Heritage, 800-916-1986; a French Provincial side chair from Karges, 812-425-2291; and the Reine Chair #2473 and Louis XV frame #2460, both available to the trade only from Artistic Frame, 212-289-2100. Let us know which ones get to star in that new breakfast room.

Hampton Bays Hype

Dear Marian,
Thanks for a great October issue. As a longtime visitor to Hampton Bays, Long Island, I'd like to point out that "M Spark" was a bit off the mark. The contains sandy beaches rivaling the the other, more "chic" Hamptons, it's tough to be stylish while produ so much of the area's seafood!

Gregg
Raleigh, North Ca

Dear Gregg,
I'm a big Long Island seafood fan, am pretty unfamiliar with exactly w it comes from. In fact, I don't have weekend nest on Long Island, so I know much about *any* Hamptons—east, south, or west. Thanks for the clarification.

Strip Search

Dear Marian,
In your August issue you printed a idea for a decorative bathroom mir ["Sand Castle"]: a sheet mirror was affixed to the wall and framed with bamboo strips. Can you please help find bamboo strips so I can steal th fabulous trick?

Kristine Lau
via e

Dear Kristine,
Here's the lowdown: you can find a large selection *(Continued on pag*

Please e-mail Marian McEvoy, Editor in Ch at mmcevoy@hearst.com. Send your letters Dear Marian, House Beautiful, 1700 Broad 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letter may be edited for clarity and length.



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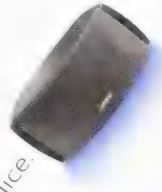


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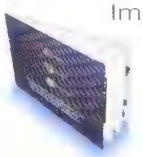




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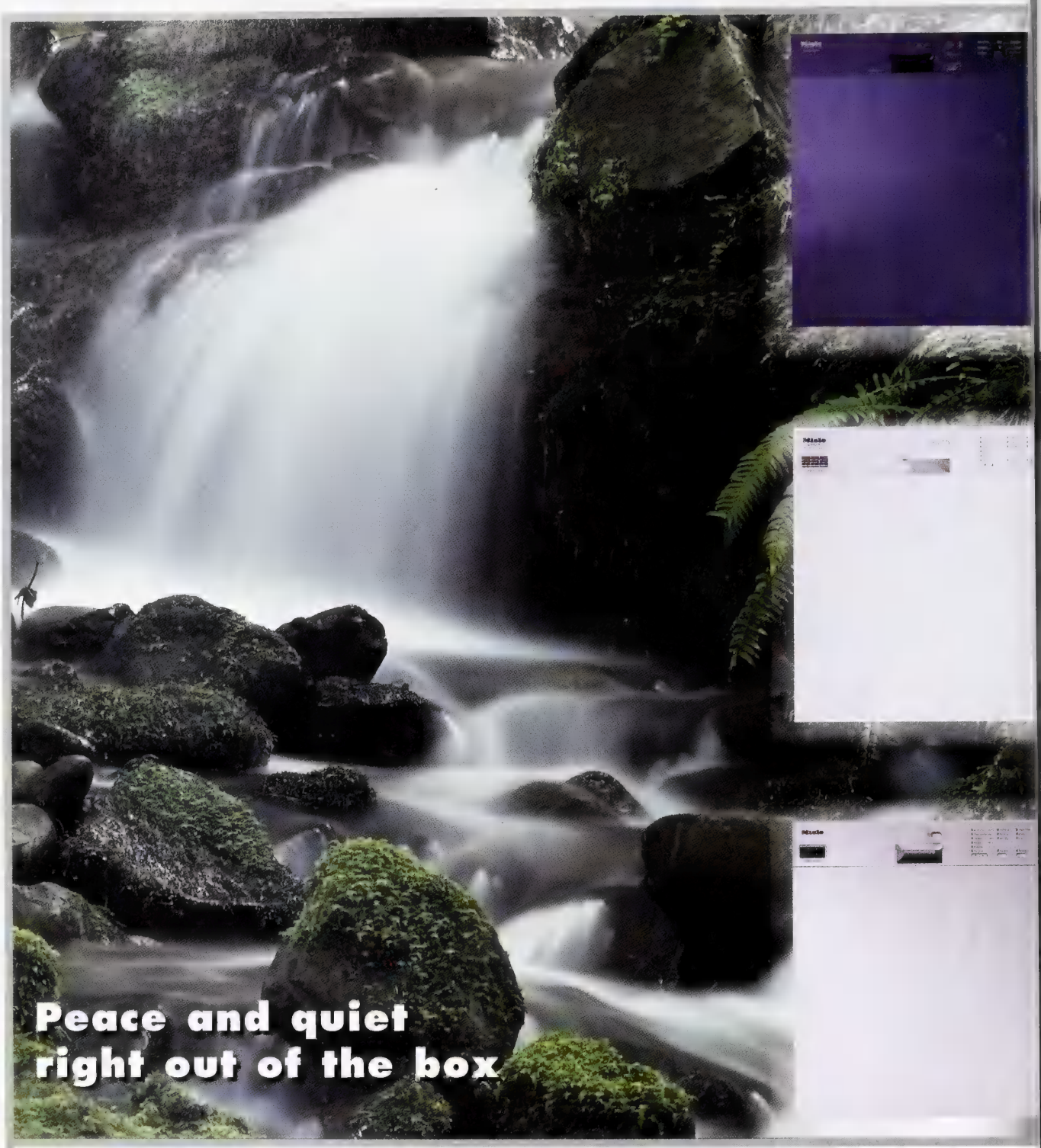
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closet case

{Open or shut, this clever **storage unit** is on a roll}



◀The Container Store's **InterMetro Shelving** in silver; 74½"h. x 48"w. x 18"d.



▲Ralph Lauren Home's **Fab Luke** (#LFY07609F); 100% cotton; 54"w. Boxes from Smythson.

ONE THING EVERY small space lacks is adequate storage. But these industrial metal shelves, transformed with fabrics into stylish movable closets, instantly solve the problem of where to stash your stuff. We picked fabrics with lots of character, made simple slipcovers, added amusing trims and valances, and transformed one utilitarian piece into nine different witty hideaways.

"This is a project anyone could tackle," says *HB*'s upholstery expert, Carl Dellatore, of New York's D & F Workroom. "The pattern is made by measuring the frame, adding an extra half inch for seam allowance, laying out the pattern pieces on the fabric to factor in scale and repeat, and figuring out how the design will fall on the front so it can be divided to create two door panels." The whole pattern is just six pieces: top, back, two sides, and two door panels. If you add a valance, you need to create an additional pattern. We used Velcro tabs to close the doors down the center and two one-way dressmaker zippers at the top to allow access to the interior. The door panels overlap one inch in each direction. One >

hotographer: JOSHUA SHELDON

riter: CAROLYN SOLLIS

oducers: CAROLYN SOLLIS and ELAINE WRIGHTMAN



◀Fatto a Mano's **III Empire** (#P336) in coral through Ellen Ford Ltd.; 100% linen; 51″w. Boxes from Tod's.

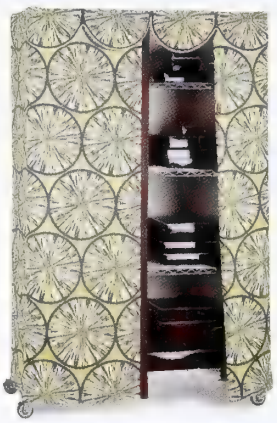
▼Quadrille's **Bonaparte Toile** (#2428–01); 100% cotton; 35½″w. Boxes from Valentino.



▼Designers Guild's **Sabai** (#F974/06) through Osborne & Little; 46% cotton, 30% viscose, 12% linen, 12% polyamide; 57″w. Boxes from Emanuel Ungaro.



▼Angela Adams's **Freda** in yellow colorway; 50% cotton, 50% linen; 54″w. Boxes from Coach.



NUTS & BOLTS

- For mobility and looks, we wanted the wheels unencumbered. But for s sake, the wheels should be locked.
- Use your eye to fit the fabric to the frame. Where does the design fall, a motifs match and line up? Remember: measure twice, cut once.
- These closets push the design envelope. Be creative, but don't go overb Use trims carefully; restraint keeps the unit chic.
- To save on costs, use an inexpensive solid fabric for the closet's back pa hich will be hidden if it sits against a wall.
- For easy access to the interior, keep valances no more than eight inches
- Grosgrain ribbon trim adds contrast and definition. We used ribbon up two inches wide.

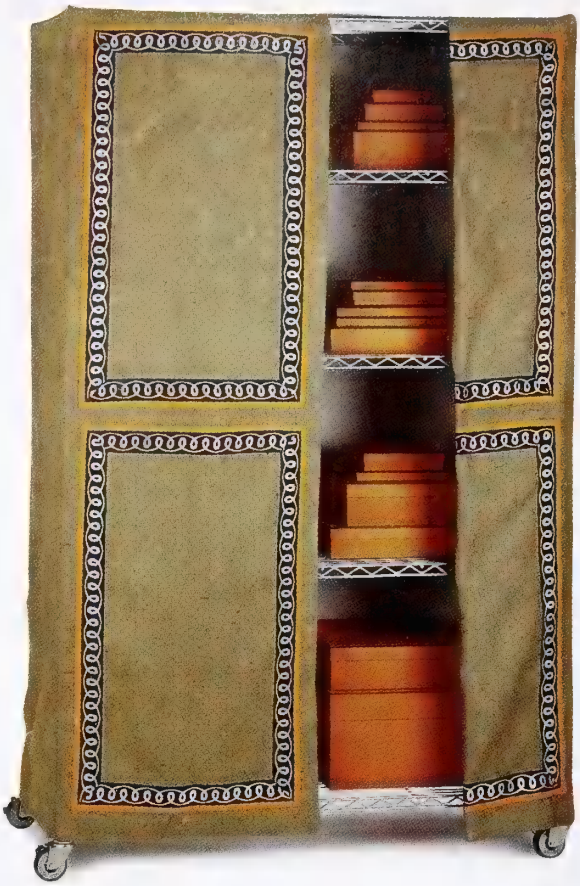


Pepe was always envious
of the attention Tina lavished on the table.

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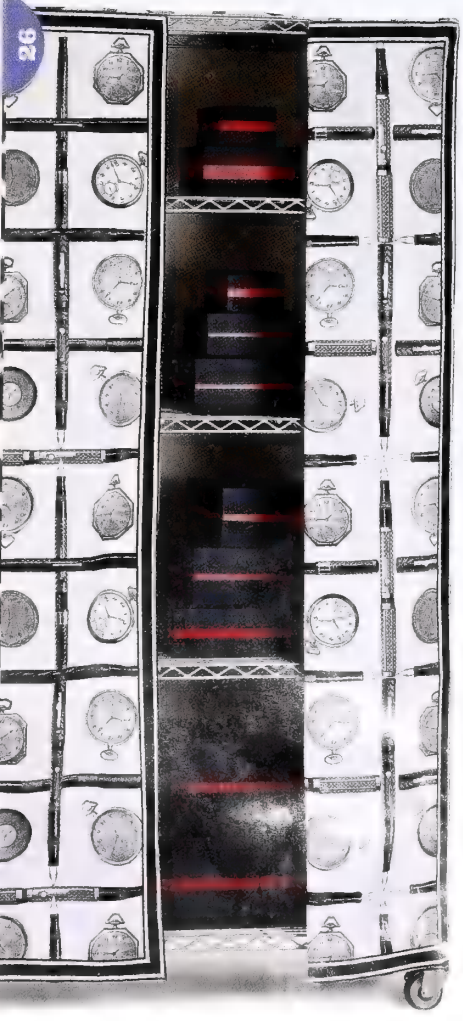


◀Circle Fabrics' **Natural Burlap;** 100% jute; 60″w. Boxes from Hermès.

▼Pierre Frey's **Braquenie Montrichard** (#1874) in bleu through Donghia; 100% cotton; 54″



▼Timney Fowler's **Pens & Watches** (#TF0066/01) through Christopher Norman; 100% cotton, 55″w. Boxes from Donna Karan New York.



▼Brunschwig & Fils' **Vegetable Tree** (#71219-MMM); 50% linen, 50% cotton; 54″w. Boxes from Kate Spade.



fabric required special attention: Brunschwig & Fils' Vegetable Tree by Josef Frank has a trunk that travels up the center. To keep the tree from being split in half, we cu one door panel six inches wider than the other.

Trims and valances took their cues from the fabrics, with fantasy being the operative word. A harlequin valance with tassels from M & J Decor added just the right flourish to the pyramids and tents on Quadrille's Bonaparte Toile. A mini beach cabana was created by manipulating the solid blue stripe in Ralph Lauren's Fab Luke; inexpensive burlap gives the impression of a real wood closet. The latter was embellished with snazzy faux moldings made from brown and white trim edged in an orange grosgrain ribbon. There are no skeletons in this closet. ●

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Producer: ELIZABETH MAYHEW

Editors' Choice

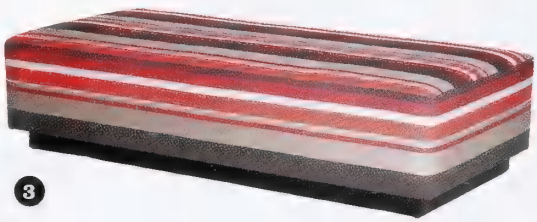
{*HB* comes home from **High Point** with our 12 favorite pieces}



1



2



3



4

WE CAME, WE SAW, AND WE found *exactly* what we were looking for. Out of literally thousands of seven-foot sofas, chunky club chairs, glistening dining tables, lanky consoles, multipurpose armoires, way-beyond-king-size beds, jaunty ottomans, stately wing chairs, and souped-up recliners shown at the recent High Point furniture fair in North Carolina, our team of four *House Beautiful* editors chose a dozen pieces that will look and feel great in just about any residence in America. To aid in our search for 12 stylish, super-functional pieces, we made a list of must-haves: 1. Each must look confident and be perfectly proportioned. 2. Each must serve its intended purpose, and then some. 3. Every material used—wood, fabric, paint, metal, leathers, and/or hardware—must look and feel honest, well wrought, and well applied. 4. Each must be seductive.



[from left] Editors at large: Amanda Dawson, Elizabeth Mayhew, Marian McEvoy, High Point contest winner Ruth Dalzell, and Carolyn Sollis in the Baker showroom courtyard.

Rules in hand, and aided by a fifth, guest editor—Ruth Dalzell, t winner of our first annual "Reader Goes to High Point" contest—we walked and stalked through at leas 50 enormous, mazelike showroom Sometimes we were instantly smitt with a piece; sometimes we split ha over comfort versus looks. But in t end, after three intense days, we placed HOUSE BEAUTIFUL LOVES THIS PIECE signs on the 12 winners From a clean and pert putty-colore wooden side chair to a big, cheeril striped ottoman, our 12 beauties are all well designed, solidly built, and nicely detailed.

The trend messages at High Point? Warmer, more sensual colors; simply curved lines; more luxurious, gla orous upholstery; a new, urban approach to "country"; and a refreshing emphasis on comfort, comfort, comfor Which is exactly what we needed after our exhausting High Point trek. >

1. Duck-cloth upholstered Murray Hill chair, $1,(from Lexington's Nautica home collection: 800-LEX-INFO. 2. Hand-painted Sheraton-style bench has an open French-cane back, $1,988; from g Road: 800-592-2537 or www.millingroad.com. 3. Striped Mr. Big ottoman, $800; fro Mitchell Gold: 800-789-5401 or www.mitchellgol n. 4. American Tempo oak sofa table, $1,709; from Drexel Heritage: 800-916-1986.


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12

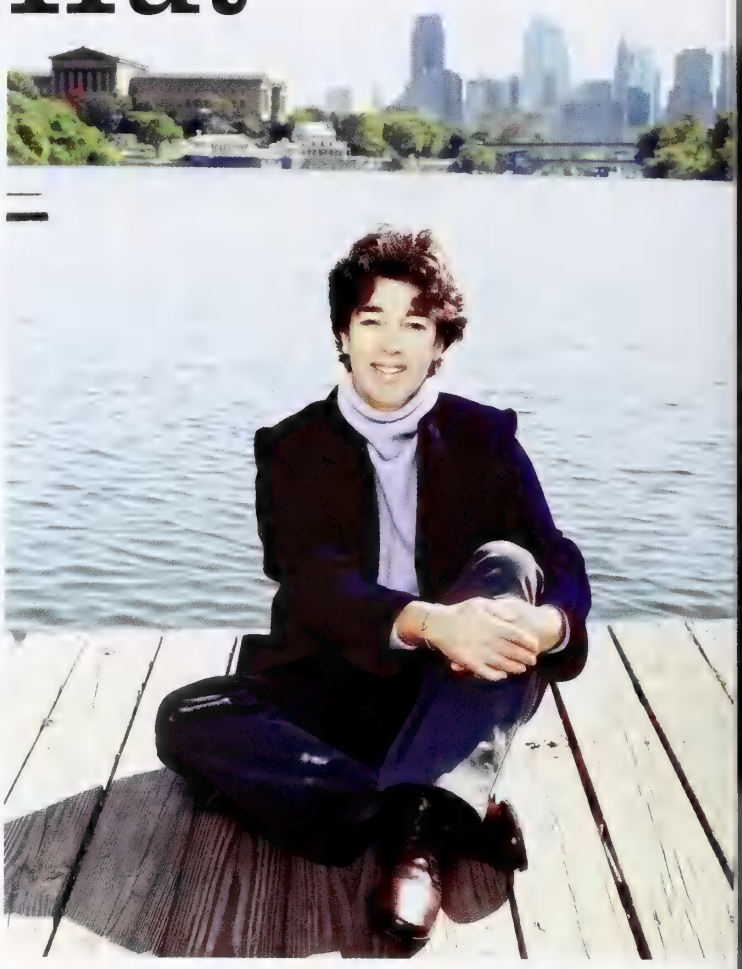
5. Farm wing chair in Waverly's Nicolson Stripe, $1,254; from Hickory Chair: 800-349-4579. 6. Colonial Williamsburg sofa in Greeff's Asian Toile, from $3,650; from Stickley: 315-682-5500. 7. Birch and maple Gramercy Park four-poster bed, $999; from Lane: 888-FOR-LANE. 8. Shangri-La faux-bamboo display cabinet, $3,7[illegible] from Thomasville: 800-225-0265. 9. Barbara Barry's painted oak side chair with leather-upholstered seat, $927; from Baker: 800-592-253[illegible]0. Mahogany dining table, $10,485; from Ralph Lauren Home: 800-578-7656. 11. Alder and walnut center table, $5,690; from Henredon: 80[illegible]44-3682. 12. Velvet-upholstered Aspen sofa, $1,800; from Bernhardt: 866-669-6861.


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Photographer: CARLOS EMILIO

{Returning to the inchoate promise of Norway's northern tip, **Sharon White** learned to measure distance}

Eldor's Hut



I SAW ELDOR'S HUT FROM THE OUTside first, a small, round building made of rough wood with a sod roof. Through a square window the size of my face, I could see wooden benches built into the walls for beds and a tiny wooden table pressed under the window. The hut was perfect, sitting in a cluster of slim birch trees in a forest in northern Norway. I could hear the sound of a large waterfall. Men who fished for arctic char in the nearby lake used the place, and sometimes people went there and picked cloudberries, that sweet, spicy salmon-colored fruit of the north.

I slept in the hut years later. I was a young widow. My husband had died a year after we were married; he was 33. Two years later, I flew to Alta, Norway, because I wanted to be happy again. I was traveling to spend a few weeks in Båteng, a place dark most of the winter, blazing with sun all summer. A man I had met 12 years before wanted to marry me. I had written to Harald after my husband's death. Harald wanted a child. He wanted me to live with him in the town where his family lived and worked on the fertile banks of the Tana River.

It was my second visit to Båteng, a small village in the part of Norway that curves above Sweden and Finland and touches Russia. When I >

Sharon White, photographed near her home in Philadelphia.



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first went to Båteng, I was very young. It was a year after I graduated from college. I was going to work on a farm for several months in a Norwegian program called International Youth Work. I had asked to be placed on a farm as far north as possible. I took the mail boat up the coast past the Lofoten Islands and their turquoise sea. I saw a herd of reindeer swimming across the harbor at Harstad, and watched as the landscape flattened and grew long and dark at the edges.

In Båteng, I lived in a house with a farmer and his wife and two of their three sons. The farm was a cluster of buildings: a barn; a dairy with a stone floor; a split-level house painted lime green; the original house, tall and narrow, now an office for a Mazda dealership; and a red sauna shed with one round window. The middle son lived with his wife and two children in the basement of the new house. My room upstairs was small with only a single window. The family farmed fields by the river and on the edge of the forest.

The fields were bare and cold in May, with snow in patches on the low hills across the river in Finland. My favorite places on the farm were the sauna and the dairy. I liked the way the calves bit at my arms and licked my shoulder with their rough tongues. I got used to the smell of cow dung as I shoveled it clear of the stalls. I walked up to the forest where the birch trees were leafing out. When I ran above the town on the paved road, I could almost feel the earth turn.

As the days grew warmer I began to like my life in Båteng more and more. I knew something was happening to me. After a month working on the farm, I fell in love with Harald, a bachelor and the eldest son, ten years older than I was.

He managed the farm and owned the Mazda dealership with his two brothers. Harald could speak several languages. He knew where to find the bird he called the English eagle, and showed me where foxes lived in a sandy esker near the village. He was a sportsman, he told me, and proved it in long walks across the forest and, on my second visit, in his skill at skiing. I was 22 and in a strange and beautiful place. Harald was powerful and mysterious. I was afraid of him at first.

> I swam in a river that flows into the Arctic Ocean but warms quickly, its shallow, clear water thick with salmon

We picked cloudberries in the forest and ate them with fresh cream and sugar. I swam in the Tana, a river that flows into the Arctic Ocean but warms quickly, its shallow, clear water thick with salmon as large as a small child. I started to learn a few words of Lappish, the language of most of the people along the river.

We walked hours into the forest to waterfalls lit at night with the low sun of the north. The light glowed under the birch leaves and illuminated the tiny red spores of moss. Sometimes we slept on reindeer skins in a cottage his uncle built for the harvest. After days of work in the barn and the fields, we took saunas in the little shed. I shook sweet branches dipped in cold water on my body, soft in the steam from heated rocks.

When the weather was clear, I pulled cut hay to be dried on wires strung across the fields. We ate pieces of salmon grilled over a fire of sticks gathered on the riverbank, where slim black boats were tethered. In the evening I would hear Harald walking across the gravel of the road, a white pitcher in his hand, to collect milk from the dairy for dinner.

After a party one night, when people were dancing near a blazing fire by the river, Harald told me his uncle had said to him, "You will lose the American girl."

"You see," Harald said, "I don't know what it is—this word love. I feel for you a little more, not less."

One morning I got up and fainted onto the kitchen floor. I cut my head, and Harald's youngest brother, Knut, who was visiting from Bergen, patched up the gash. Later, Harald took me to the clinic several miles away and I was stitched up and bandaged.

I told Harald I was leaving soon. It was early September and already the birches had turned their brittle gold. I imagined I would return. I could see myself living in a house above the town.

When I got home in the fall, I knew something was wrong with me. I thought it was a broken heart. My doctor performed several >

sts. He told me I had a parasite from
ting uncooked salmon. I wrote to
arald. He sent me a silk shawl and
ıotographs of the new shop he was
uilding.

"When will you come to visit us in
ıteng?" he asked in his short letters.

I was not convinced that he loved
e. I was swept along into another life
d I stopped thinking I would
back to Norway. I married at 30.

When I returned to Båteng, I was
. I woke that first morning in a new
ttage Knut had built on the edge of a
ıall field opposite his parents' house.
ack shiny crows skimmed the white
ld. I admired the practical beauty of
e cottage: sleeping closet in the
chen, the boards of the walls washed
th white paint, rag rugs scattered on
e floors.

Some days, as I lit the stove at
ur and waited for Harald to finish
ɔrking, March's early darkness fright-
ed me. I called my mother
a panic. I wanted her to tell
e to come home. All I could feel was
e whiteness of those hills, the gray
ge of the water, the smooth stones of
e Arctic beaches. They were so
ıooth—sometimes I thought I too
ɔuld like to be ground like that by
ıves and put to rest on some gritty
ach.

One day we watched Harald's
her stuff a paper sack full of candy
his pocket before riding his snow-
ɔbile to Eldor's hut, cutting a trail for
dragging a pack wrapped in skins
the back of a track setter.

e were skiing to the hut I had seen 12
ars ago. Finally I would open
little door and sit on the bench and
ɔk through the square window the
e of my face.

We skied to the clearing where
e hut sits beside a frozen lake full
char, covered with snow and prints
reindeer, the tracks of a wolf who
led out at dusk. We kicked our
s off and stooped to enter and threw
our gear on the wooden benches. I felt their worn wood, rubbed my finger on the glass of the window, peering out this time, at Harald splitting wood. He knocked an ax through the slim birch logs for the little stove. I could hear the trickle of water under the frozen waterfall. When he opened the door I held his cold hands against my face. Soon the hut was warm.

My trip to Båteng seemed to finish something started 12 years before—it broke the spell. I made a list of the attributes of the child we might have. I thought about commuting between this world and the other.

After I spent two weeks in Båteng, Harald drove me to the airport in Lakselv.

"You have a problem," he said.

"Which one?" I asked.

"About living in Båteng."

I took the mail plane out of Lakselv and flew south. The plane was small and there was only one other passenger.

"We will fly low," one of the pilots told me. Below there were glaciers, reindeer running, half buried in windblown snow.

I did not return to Harald. I put away the silk shawl he sent me. I continued my life in a place far away from the dark winters and blazing summers of Båteng. Three years later, I married a man who had grown up 35 miles from me. Now we live near another wide shallow river. Our eight-year-old son believes in magic doors to wild lands. Sometimes I think I would like to take him to Eldor's hut. ●

Sharon White teaches writing at Temple University in Philadelphia. Some of this material will appear in another form in her new memoir, Field Notes: A Geography of Mourning, *out in March from Hazelden Publishing*

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Photographer: WILLIAM WALDRON
Writer: ELIZABETH H. HUNTER
Producer: ELIZABETH MAYHEW



Nancy Braithwaite in her Atlanta office, where each employee has an identical worktable from Metro's commercial line. Hinson raffia covers the drafting chairs.

Chaos Theory

{In her Atlanta office, decorator Nancy Braithwaite sees to it that order comes out of all the clutter}

NCY BRAITHWAITE MAKES NO APOLOGY
the state of her Atlanta office when
and her staff are working at top
ed. "The busier we are, the messier it
s," the decorator says cheerfully.
terior design is such a 'thing' business,
h all those fabric swatches, paint chips,
ıting catalogs, and tile samples." When
mess threatens to overwhelm the cre-
'e process, Braithwaite declares a filing
; and each staff member—five, includ-
herself—clears his or her own area
rrelevant material. Fabric samples
l paint chips come down from the tack
ırds, marble samples are lifted from
board's five-inch-deep ledges, and
row tables under the ledges are cleared
arge objects.

Big stainless-steel worktables are identi-
in each designer's office, and all walls
painted white. "When I look at colors
ıve to see them against pure white,"
s Braithwaite, who describes herself as
azy" on the subject of color. "I see
ınces other people don't."

Because she has so many closets
storage rooms, the designer
dly ever needs to visit the Atlanta
corative Arts Center for material.
largest storage room is the fabric
ary, where industrial shelves soar ten
to hold more than 100 baskets stuffed
n swatches. It's easy to believe
ithwaite when she says, "I pull most
s together right here."

FFICE POLITICS

ussy as she is about mixing colors,
raithwaite does like a few straight
om the can, especially Benjamin
loore Historic Colors—she finds them
ıbtle, sophisticated, and foolproof.
he white on her office walls is
enjamin Moore's Decorator White.
n hardworking rooms, reduce the
ffects of clutter by streamlining furni-
ıre and minimizing materials.
raithwaite chose industrial worktables
ı stainless steel. Baskets for samples
e allowed in three sizes only.
lever get too busy to buy flowers, says
raithwaite. Tall vases with overscale
ranches are her preferred office
rrangement.

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Living Large

{A tiny apartment in Manhattan taught Carolyne Roehm how to make the most of it}

WHEN I MOVED TO NEW YORK 25 YEARS AGO, FRESH out of Washington University in St. Louis, I brought along $600 (yes, $600), seven enormous clothes-stuffed suitcases, and a diploma in fine arts. I quickly discovered that the $600 was a lot more practical than the diploma, and it afforded me an apartment so small that I didn't have enough room on my wall for a mirror. An apartment without a mirror was unheard of for a young woman setting out to be a fashion designer, so the diploma went under the bed.

The second lesson I learned, as a design assistant bringing home $126 dollars a week (fortunately, I had access to beautiful clothes because I was working for Oscar de la Renta), was that you can never have enough closets. I had one and a half, to be exact: one for my stuff and the other half for brooms, dust mops, a vacuum, winter coats, hats, and all those suitcases. What's a girl to do when she is long on clothes and short on closets and cash? Get organized and get creative.

I pondered two very different approaches. The

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first was to open up the apartment with light paint, light fabrics, and reflective surfaces such as mirrors, glass, and metal—in other words, go minimal. But making "chic simple" work required the organization of a nun and the mentality of a Spartan, so I opted for a cocoon of various fabrics, patterns, colors, and objects. My living space became a little like Ali Baba's cave, although the trunks were filled with clothes and shoes rather than jewels.

I draped the walls with designer sheets, a knockoff of the wonderful fabric Ferrier, which was taken from a pattern the Rothschilds used in the Château Ferrier. The draped walls became a "closet" for party dresses, evening gowns, and extra coats. (Rummaging under yards of fabric was not practical when I was late for a date, but it solved a major storage problem.) I also draped plywood tables with patterned fabrics and colorful shawls, creating storage areas underneath for an army of evening shoes. My parents sent my antique canopy bed from home; it became my "trunk" for off-season clothes and storage for the suitcases.

My designer friend David Monn has taken the same approach to his small space in New York. While David enjoys an expansive property in Connecticut, he also loves the coziness of his small Manhattan apartment. Dark-brown taffeta, velvet, and faille engulf the place with warmth and richness; silk faille and shantung draping hang around the perimeter of the bathroom, not only masking substantial storage space, but also hiding a second, unused shower, which he uses as a closet. David has transformed another closet in the dining room into a bar and wine-storage area; his bedroom makes a strong statement with a large bed and a wall of mirrors that reflect a sweeping view of Manhattan. Broad chocolate and white stripes in the entranceway punctuate the space rather than intimidate it; against a blond sisal carpet, they make the floor area seem even larger.

While working with a much grander budget and certainly with better fabrics and objects then I used when I moved to New York (no poly-cotton sheets or plywood tables for him), David employed design concepts that differ little from my first apartment's design strategy. Shakespeare said it best in *Hamlet*: "I could be bounded in a nutshell and count myself a king of infinite space."



Lush silk taffeta drapings add romance to the bedroom.



Broad stripes, candelabra, and a sparkling chandelier make Monn's dining area seem



Draped fabrics in the bathroom add glamour and hide storage space.



Floor-to-ceiling bookshelves make the space soar.

Roehm Economics

- If you don't have a lot of room, decide what's important to you: is your space primarily for work, relaxation, or entertaining?
- Don't box yourself in. Take advantage of the fact that it's relatively easy to change a small space without spending a lot of money.
- Get organized, and be creative about storage. Use containers that slide under a bed or couch, store items under tables covered with cloths or behind a beautiful screen, build shelves in closets or up walls.
- If you have an unsightly pipe but beautiful moldings, remember to accentuate the positive and downplay the negative. Orient furniture and artwork toward attractive features and use paint or fabric to cover or enhance less appealing areas.
- Keep things fresh with periodic rearranging. You'll never tire of your surroundings.
- Decorate with items that can function in more than one way, such as an ottoman that can double as a table or extra seating at a party, a coffee table with drawers for storage, or a side table that can be pulled away from the wall and turned into a dining table.
- Have slipcovers made for some of your furniture and keep fabric panels on hand for a screen or a different set of curtains. Change them along with the seasons.
- Go dark: strong colors and fabrics blur the boundaries of a small space.

Portrait: LIZZIE HIMMEL

Writers: LEIGH and LESLIE KENO

He Said, He Said

{Talk about a successful **campaign** strategy—this furniture style wins hands down}



Antiques experts Leslie (left) and Leigh Keno discuss the ins and outs of a George II metamorphic mahogany sofa bed **[right]**.

{ "This sofa bed would have been one of the more expensive pieces in the house" }

DURING THE BRITISH MILITARY CAMPAIGNS of the 18th century, soldiers rarely left home without their furniture. Designed to accommodate both swelling populations and traveling battalions, these pieces were collapsible, packable, and stylish. Cabinetmakers and designers of the day—Chippendale, Hepplewhite, Shearer, Ince, Mayhew, and Sheraton—responded to the demand by making furniture that was not only portable and durable, but also delicate and graceful. "Campaign" furniture helped high-ranking officers preserve their status by maintaining a semblance of their home life while they were in the field. Using a George II sofa bed as a touchstone, we decided to look at why campaign styles are so fitting today.



Leigh Keno: Who would imagine that they were making sofa beds in the mid-18th century?

Leslie Keno: It makes sense, given the population explosion in England and Wales.

Leigh: The amazing thing about this sofa bed is its elegance—I love the fabric. I see it's signed and dated on the back: "T. Hancock/ January 3, 1779."

Leslie: There's a similar piece—a metamorphic mahogany sofa bed—in Lorton, Virginia, in the Colonial plantation house of >

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The beautifully figured piece, from Nicholas Brawer's *British Campaign Furniture: Elegance Under Canvas*, unfolds to reveal a bed for sleeping, plus a "protective" canopy.

> "Compared with American officers, the British were living in the lap of luxury"

George Mason, the father of America's Bill of Rights. For starters, the makers chose a great mahogany.

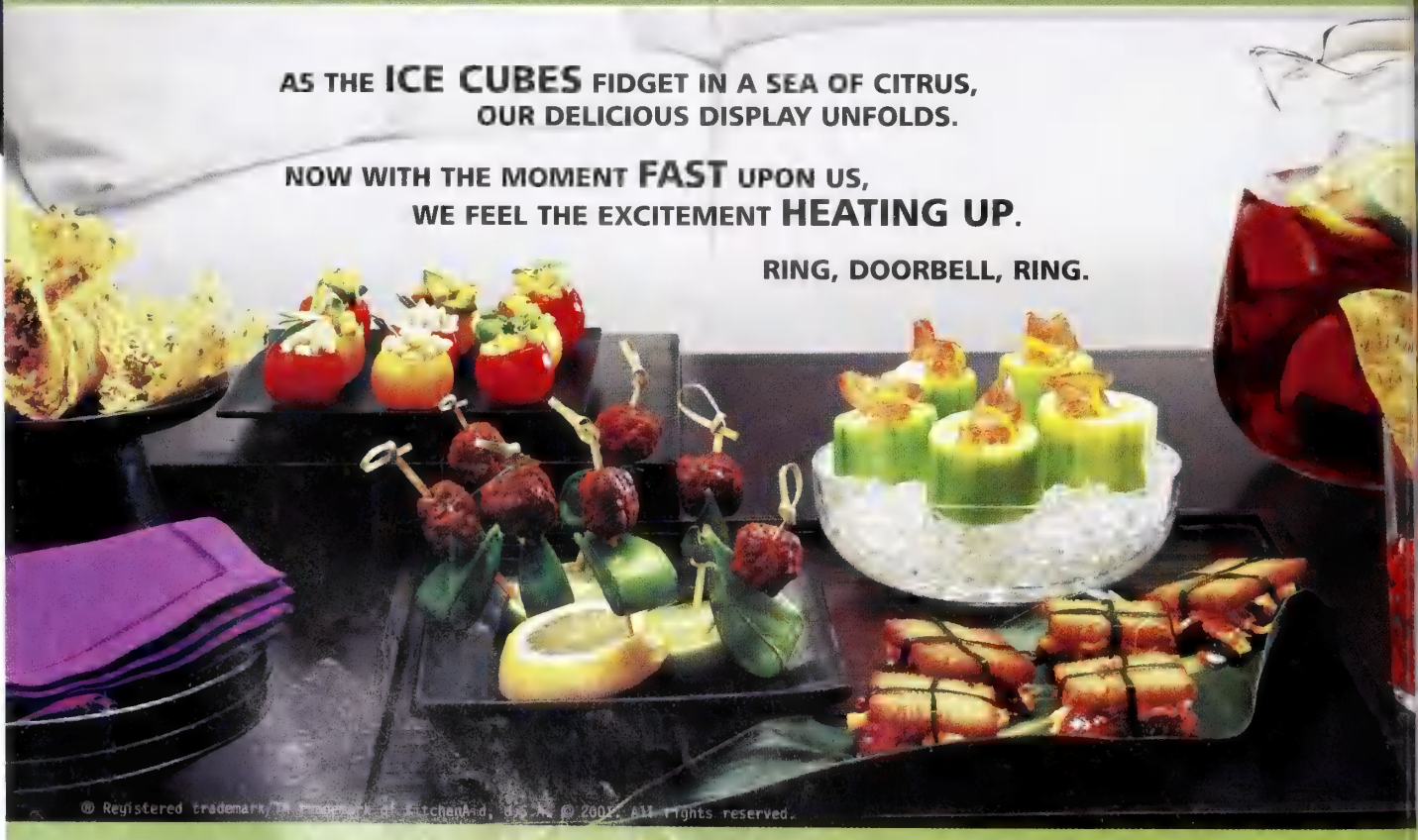
Leigh: Look at that wood! It's beautifully figured on the front.

Leslie: This probably would have been one of the more expensive pieces in the house back then, especially when you consider the metal fittings and how complicated they a The neat thing is that the back ho up a sort of canopy above it; in the 18th century, curtains and canopies were believed to keep o the night air, which was considere most to be poisonous.

Leigh: For similar reasons, win chairs were designed to keep draf away from invalids and expectant mothers.

Leslie: The cabinetmaker lighte up the front by creating an arch, which makes it a little more elegant when it's folded out.

Leigh: The cabriole legs, which are there purely for decoration, ar almost like faux-Chippendale legs He's also given it a serpentine cre



lus beautiful serpentine arms with rolled handholds. And he spent a lot money on the fabric to dress it up. It ust have impressed—

eslie: —the ladies?

eigh: —and the neighbors! You ould have houseguests over and say, Well, I have a place you can sleep right ere. It's called a 'sofa bed.'" *[Both ugh.]*

eslie: Campaign sofa beds don't ome up in the marketplace much, and an American one turned up, it would e quite unique.

eigh: What would an American ver- on look like?

eslie: Well, we don't even know if ny existed. But it seems someone ould have made them in the Colonies, nsidering the amazing things that ere produced here in the 18th century.

eigh: I know General John Cad- alader of Philadelphia ordered a very fancy bed in July 1776 from a Philadelphia upholsterer—a camp bedstead to take to the field. It had copper-plate-printed cotton curtains with tassels. Of course, people today wouldn't use a sofa bed like the one we've been looking at. You wouldn't sleep on it. Campaign furniture was also used when the British colonized India.

Leslie: That's true—India, North America, Africa, and the South Seas. The idea was to live a sort of genteel British life abroad.

Leigh: I wonder what American Revolutionary soldiers would have thought if they surprised a British encampment. British officers must have been a lot less grumpy in the morning than American officers!

Leslie: Compared with American officers, the British were living in the lap of luxury, even though—and perhaps because—they were farther from home. An officer was concerned about his status at all times, and the furniture he had reflected his station. The British officers who camped in America with this incredible mahogany furniture—desks, chairs, tables—even had mahogany-framed bidets for their lady companions when they visited. Most campaign furniture—though not this sofa bed—can be broken down into pieces. Legs were made to unscrew, chair backs came off. Caning was often used because it was light and wouldn't get very hot. The most important pieces of furniture were obviously the bed, chairs, and a washbasin.

Leigh: Because it was so versatile and stylish, campaign furniture was even used at home for picnicking or going to the races. Apparently, the idea of "roughing it" just didn't appeal to the British sensibility.



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Illustrator: MAURICE VELLEKOOP

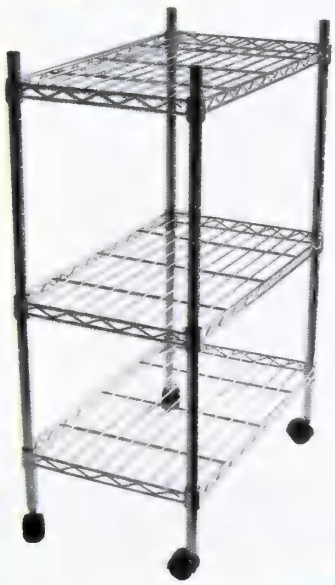
Producers: MARIO LÓPEZ-CORDERO and AMANDA DAWSON

charlotte's web

{The Web's got a place for everything}

Stored Energy



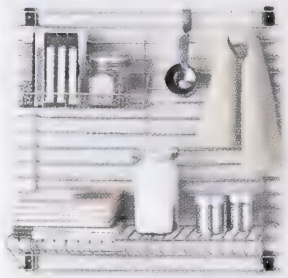


A Work of Cart Go from storing to serving in one fell swoop: this cart from **www.bedbathandbeyond.com** can hold towels in the bathroom, and you can also use it as a bar at your next fete.

Basket Case Piles of magazines scattered throughout the house have reduced Charlotte to tears in the past, but thanks to a bunch of lined willow baskets from **www.Pier1.com,** those days are firmly behind her.







Steel Magnolia
Charlotte is no wallflower when it comes to the kitchen, and she has the accoutrements to prove it. A steel grid system from **www.containerstore.com** easily solves the clutter conundrum. It has enough shelves, baskets, and hooks to tame the instincts of even the sloppiest chefs.



Antique Mystique Not all space-saving furnishings need to look like they were made on another planet. This set of 19th-century Japanese lacquered stacking tables from **www.kentshire.com** proves that wisdom comes with age.

Piled High Extra chairs take up valuable space when you're not entertaining guests. Charlotte opts for Aalto stacking stools from **www.dwr.com**—they pile up nicely and slide neatly into the closet.



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Writer: MARIO LOPEZ-CORDERO



Haute Hotel: Ashland, Oregon

A Gothic, Beaux-Arts, and Arts and Crafts hybrid, the Ashland Springs Hotel started life in 1925 catering to the spa set, who frequented the area's mineral springs. But after 74 years and several different owners, the hotel had begun to show its age. Enter Candra Scott & Anderson, the San Francisco–based design firm commissioned to resurrect it. Three years later the hotel is grand once more, with charming, offbeat touches like the Bavarian antler and English transferware collections in the Elfinwood restaurant (right) and lampshades from famed New York nightclub El Morocco. *Ashland Springs Hotel, 212 East Main Street; 541-488-1700.*



Designer Dossier: Tori Golub

"Last summer I rented a hous and found a quirky piece of art hanging in the utility closet," says Manhattan-based designer Tori Golub. "I love little extravagances like that—especially in a small spac Your bold and experimental tendencies can be indulged affordably, she says, in over looked areas such as closets and vestibules. Golub likens foyers and hallways to jew boxes in which colors, fabrics, and accessories can set the tone of the entire house. "An entryway doesn't have to function beyond creating a mood," she says. "I wouldn't use dark paint and an elaborate candelabra in the living room, but I might in the foyer."

A few things to note for January

Book Smart In *Codices Illustres* (Taschen, $60), authors Ingo Walther and Norbert Wolf gather more than 150 of the most important illuminated manuscripts from Europe, the Middle East, and beyond in stunning full color (right). Each entry is categorized by artist, provenance, and historic and symbolic significance. ● When Frenchman Pierre Paulin introduced his now-famous Tongue chair for Artifort, mid-20th-century design turned a corner. Paulin's fluid, form-conscious furniture—including iconic pieces such as his Ribbon and Oyster chairs—are examined by art critic Elisabeth Vedrenne and Anne-Marie Fèvre in *Pierre Paulin* (D.A.P., $24).





Shop Talk: D.C. Duo

The nation's capital is generally known for its filibusters and red tape, not crocodile-covered club ch and faux-fur pillows. But two design pros are trying to change that image. "It's beautiful to come home to a place you love," says Debor Kalkstein (left), the owner of Contemporaria in suburban Bethesda, Maryland, where modernist pieces from Palazzetti and Casa Milano mingle with accessories like resin vases by Martha Sturdy. In her dow town D.C. shop, Vega (far left), Jenny Pedersen proves that color anc natural textures can soften and enliven a mod interior. *Contemporaric 4926 Del Ray Avenue, Bethesda, MD; 301-913-9602; Vega, 819 7th Stre NW, Washington, DC; 202-589-0140.*


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34 tiny tips *ways to cope*



THERE ARE TWO WAYS TO APPROACH living in a small space: as a plus, or as something to be improved on. A year ago, our "Tiny Spaces, Huge Solutions" issue garnered about 1,000 responses from readers around the world, most of them bemoaning the limits and challenges of trying to make a teensy room look roomier, although about 30 percent said they lived in a tiny space "by choice." For those who love "the limits of little," we've come up with a hit list that celebrates small. And for those who don't, we've found a few more remedies. To each his own.

make it look bigger

Hang curtains up high, where the walls meet the ceiling. Go for tailored, neatly pleated solid curtains or crisp Roman shades. Use two standing lamps in the living room. Enlarge your small fireplace surround: make it taller and wider, not deeper. Select a tautly upholstered, streamlined, solid-colored sofa. Cover the floor with one large rug. Lucite or glass cocktail and end tables are unobtrusive. Paint the ceiling a pale high-gloss color. Install plain mirrored sconces on each side of your daybed. Place a mirrored screen in a corner. Stick with simple, plain, solid lampshades. Remove moldings, chair rails, and baseboards if your ceilings are low. Choose textured fabrics rather than prints. Build a floor-to-ceiling bookcase to cover one entire wall. Light two off-white candles in two strategically placed silver candlesticks. Listen to Johann Sebastian Bach, Dave Brubeck, Philip Glass, and Björk.

make it look cozier

Tent the ceiling with a colorful pleated fabric. Go for paisleys, Indian florals, crewelwork, embroidery, English chintzes, and wavy stripes. Hang a wide, squat chandelier or a bowl-shaped light fixture in the middle of the ceiling. Accessorize armchairs and sofas with a dozen different-patterned pillows. Choose tones of pomegranate, coral, and cinnabar for your walls and upholstery. Try two two-seater sofas upholstered in compatible prints. Find a florid, densely colored Oriental rug. Use jewel-toned colors for lampshades. Place a half-dozen little side tables near armchairs and sofas. Hang lots of photos, paintings, china, and brackets on walls. Add moldings and baseboards if you don't have them. Install curvy gilt sconces on either side of the fireplace. Find places for as many books as possible. Use a combination of floor lamps, table lamps, and picture lights. Overdo it on the candles. Order curtains that look like ball gowns—puffy taffeta that grazes the floor. Find some baroque finials. Listen to Jean-Philippe Rameau, Sergei Rachmaninoff, Nat King Cole, and Macy Gray. —M.M.



[this page] The 19th-century English dining chairs in the living room were made by George Bullock for Napoleon; the seats and ottoman are covered in a stripe from Silk Trading Company. The 18th-century French armoire serves as a 21st-century media center. **[facing page]** Annie Kelly hand-stitched the red appliqué onto the sofa's skirt. The armchair is from George Smith. The lamps on the mantel are from Reborn Antiques.

Photographer:

TIM STREET-PORTER

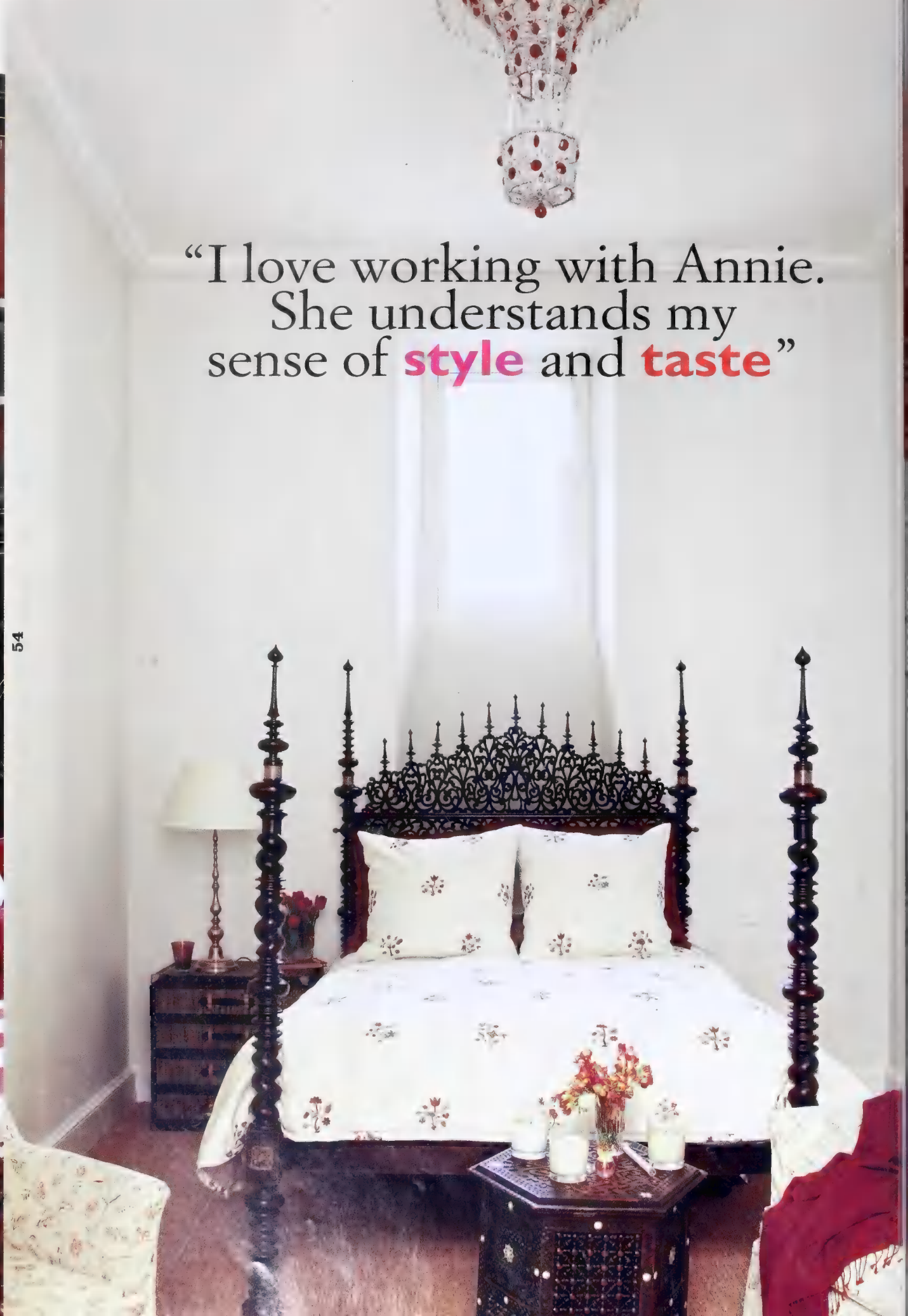
Writer:

CHRISTY HOBART



SMALL WONDER

IN A SMALLISH PARIS DREAM PAD, DESIGNER ANNIE KELLY MADE ROOM FOR A FAMILY OF FOUR—AND THEN SOME


"I love working with Annie.
She understands my
sense of style and taste"

(1,500 square feet)

FIFTEEN HUNDRED SQUARE FEET sounds almost palatial to some people, but it can be fairly cramped for a family of four. Unless, perhaps, it's 1,500 square feet decorated by Los Angeles–based designer Annie Kelly, who transformed a suite of cozy rooms on Paris's Left Bank into a chic second home for fellow Angelenos Liv and Glen Ballard and their sons, B.G. and Mac.

Kelly, who collaborated with Liv on the Ballards' home in Beverly Hills, was the obvious choice for the family's French pied-à-terre. "I love working with Annie," says Liv, a longtime Francophile who once studied in Paris. "She really understands my sense of style and taste." To find pieces that meshed seamlessly with the pad's 17th-century bones, the women shopped together in Los Angeles, San Francisco, New York, Paris, and London. "Because the space is so small," Kelly says, "it was important to use the best furniture possible—strangely enough, the only French piece is an 18th-century armoire that we discovered on the Quai Voltaire." Glen Ballard, a Grammy Award–winning producer and songwriter, promptly claimed it to house—and camouflage—the family's stereo system.

There are other hidden surprises. Kelly converted a small mezzanine into a bedroom for the boys, furnished with a space-saving trundle bed. But "the cleverest thing we did," she says, was to disguise a closet and an entry to the master bedroom with tall curtained French doors on either side of the marble fireplace. "We replaced solid-wood doors with windows that mirrored the windows across the room, and then we lit them from behind. It makes it appear as though there's a



[this page] The sisal rug in the master bedroom was bought in England; the curtains are made from a Chelsea Editions fabric. **[facing page]** The bed linens are from Chelsea Editions.





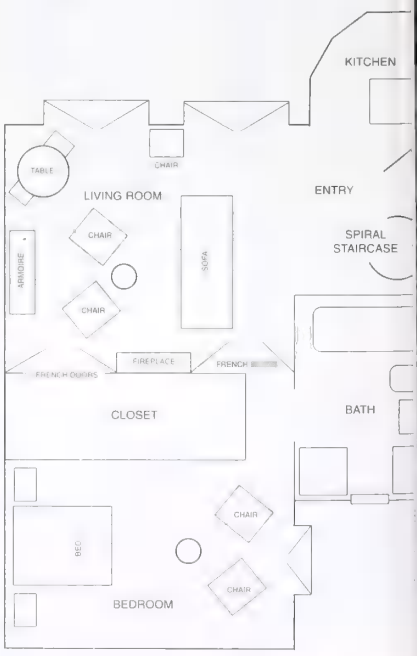
The kitchen's stained-glass windows are original to the apartment.

courtyard on the other side, and the ro seems much bigger."

The kitchen, usually the focus of re eling projects, stayed as is. "Nobody co in Paris," Kelly declares matter-of-factl "It's no problem at all for me!" Liv adc with a laugh, explaining that breakfasts eaten in cafés, where the family then di cusses where lunch will be. At lunch, th food for thought is dinner.

Kelly's Heroes

- When decorating a small room, says "Tent it! It adds so much charm, and when you're under it you lose your sc of scale."
- If you don't cook, avoid the temptati to waste precious square footage on a kitchen. Likewise, if you don't entert often, skip a formal dining room.
- Splurge on the best pieces you can af They will stand out more, especially i cramped quarters.
- A trundle bed sleeps two but takes up the space of one.
- If a room is really small, don't clutter its walls with paintings. The only dec tion in the master bedroom is an Eng montgolfier chandelier hanging above bed. "When you wake up, all you see creamy expanse and a balloon rising i the sky," Kelly says. "It's such a lovely feeling."





The boys' room is actually a mezzanine off the main floor; the trundle bed sleeps two. Chelsea Editions curtains hide shelving; bed linens are from Diamond Foam and Fabric.



Smart Alex

Alexandra Von Furstenberg turns a cottage into a cas

Photographer: FERNANDO BENGOECHEA

Writer: CHRISTINE PITTEL

Producer: ELIZABETH MAYHEW



Alexandra Von Furstenberg, wearing a Ralph Lauren jacket and pants, chose a sisal rug, a raffia-covered ottoman, and pillows in different tones and textures to give the white living room some depth. The custom-made sofa is upholstered in soft brushed denim. More white denim covers the Halsey chair, under a Sony flat screen TV.

THE SECRET TO LEADING A LARGE-SCALE LIFE IN A PINT-SIZE HOUSE, according to Alexandra Von Furstenberg, is to simplify. "If my husband and I don't use something, out it goes," says this disciplined mother of two, who weekends in Connecticut at her mother-in-law Diane Von Furstenberg's estate, where each family unit has its own cottage. Alexandre Von Furstenberg's two-room saltbox needed an expansion to accommodate cribs and dollhouses, but his wife was determined not to lose any charm in the process. Architect Basil Walter reconfigured the floor plan and added two bedrooms and a bath, discreetly stretching the square footage. "I kept protruding cabinets to a minimum and tucked closets under stairs in an effort to leave all the spaces wide open," he says.





(1,300 square feet)

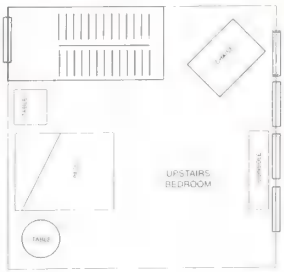
Bright white paint on walls, moldings, and floors makes the still-modest house feel big inside. "I grew up with color and clutter, so of course I had to do the opposite," says Alexandra, who picked just a few big, bold pieces of furniture for each room with the help of the new full-service design studio Ralph Lauren Interiors. A luxurious sectional sofa anchors the living room and is large enough for both Alexes, husband and wife, to lounge on with the Sunday papers. A chunky ottoman and a table cut from a tree trunk almost trick the eye into thinking the room, too, is on the same scale. Recessed light fixtures don't interrupt the abstract planes of the peaked ceiling, and in this clean white context, the room reads as surprisingly modern. New windows, fitted with white-painted wooden blinds instead of stuffy curtains, run practically wall to wall, wrapping one corner. The once-dark saltbox has come into the light.

Alexandra's Creed

- White out walls, floors, and ceiling to blur the boundaries of a cramped room.
- Use fewer furnishings, but make sure each piece is large. Choose a sofa, even if it goes wall-to-wall, instead of a skimpy love seat.
- Wide floorboards give a sense of breadth to a small room.









[clockwise from top left] Architect Basil Walter added old-fashioned wainscoting to the bathroom walls. In the kitchen, Porthault Bistro chairs surround a flea market table set with hand-painted Venetian china. The master bedroom, like the rest of the house, is painted with Ralph Lauren's Design Studio White; the Delphine blanket adds a soft touch to crisp White Label Beaumont bed linens. A Pharmacy lamp lights up the Luxe console table, both by Ralph Lauren.

Commines Scene

In Paris, a decorative painter chooses light over space



Photographers: MINH + WASS
Writer: CHRISTOPHER PETKANAS
Producer: LISA FINE



The salon's custom divan is a *Turquerie*; painter Laurent de Commines stenciled its buttery wool cushions and skirt with Moorish motifs. The large picture at left is a copy of a fictional Egyptian scene by the mid-19th-century Scottish painter David Roberts. De Commines painted the modern Moroccan tables.



Laurent de Commines in his atelier, where obelisks on a fruitwood gaming table echo a trio of pyramids, all of his own design.

LAURENT DE COMMINES IS THAT RARE CITY DWELLER WITH NO SPACE DEMONS.

"I'm a dreamer who inhabits an aesthetic universe," says de Commines, a Paris-based decorative painter and designer. "I take my nourishment from color and form. I live and work in just 750 square feet, but I don't agonize over it. I'm more interested in atmosphere than practicalities."

De Commines's home and atelier is snuggled under the eaves of a 19th-century building in the Marais district. His work area claims the base of the U-shaped space, with the bedroom and salon occupying the arms. The bathroom and kitchen are tucked into the angles formed by the base and arms.

The apartment is a showcase for de Commines's two favorite chapters in the history of French decorative arts, eras that skimped neither on fantasy nor richness. One is the tingling fascination with all things Orientalist, a taste that followed neoclassicism. These include the pyramids and obelisks of the Egyptian Revival movement, as well as such *Turqueries* as sprawling divans. The second chapter de Commines admires is the beguiling romanticism of the between-wars period, when artists like Bérard and Bakst trained their talents on the ballet and theater.

De Commines's dedication to these styles is seen throughout the apartment in pyramidal bookshelves crowned with mahogany urns, and in heavily ornamented objects and furniture—all of his own design. Ink-on-paper drawings of butterflies, birds, and map fragments wrap obelisks and a swaggering Louis XVI–flavored console, their every surface faced with glass panels that are fitted like jewelry with brass strips. Pieces that might seem merely amusing suddenly look rare and expensive when encased in glass.

For someone who lives so happily and convincingly in the past, it is perhaps unsurprising that de Commines is not too bothered about how to store his summer sweaters.

{"I live and work in just 750 square feet, but I don't agonize over it"}





Laurent's List

- Eliminate doors in between-room doorways: rooms that flow into one another seem bigger.
- Mirror an entire wall—if mirrors are the oldest trick in the book for opening up interiors, that's because they work.
- A small space flooded with natural light can seem bigger than a larger space with meager light.





[above] In a salon corner stands a 1940s stylized Louis XIV–type armchair. Under the eaves, a paper panel by de Commines evokes 19th-century Egyptian Revival style. **[right]** De Commines painted the stripes directly on his bedroom's plaster walls.

{"I'm a dreamer in an aesthetic universe—my nourishment is **form** and **color**"}



FOR MORE DETAILS, SEE RESOURCES


(750 square feet)



Total Todd

Faced with a short-term sublet, **Todd Klein** decided to go for bro

Photographer: WILLIAM WALDRON

Writer: ELENA KORNBLUTH

Producer: ELIZABETH MAYHEW

ıg page] Four can ıt the antique stal table. The chair is Corone by ıny; linen on walls m Alaska Textiles. **page]** The Baker nan is upholstered rré Royale velvet Clarence House, lub chair in Indian ner from Cowtan ıt. **[below]** gner Todd Klein.



A NEW YORK APARTMENT FOR TODD KLEIN'S OFFERED CONSIDERABLE PLUSES.

A floor-through in an 1860s townhouse, the 650-square-foot space had a compact but balanced layout, abundant sunlight from both north and south, a balcony with access to the garden below, even a location just blocks from the design firm he opened after leaving Parish-Hadley two years ago. But there was one big minus. The owners, transferred to London for business, would be gone for only a year, confining his options to the strictly temporary and reversible—quite a mental adjustment for someone who cut his teeth decorating the well-appointed residences of the oldest of the Old Guard and restoring an antebellum mansion in his native Louisville.

"I started by brainstorming about what I could do to the exposed-brick walls," Klein says. "The owners wouldn't let me paint, so I put fabric up and created a tent to live in." Unbleached grommeted linen, hung from hooks, now swathes the entire living room, with sea grass covering the nondescript floor. Furniture was a matter of figuring out





The bedroom's curtains are red linen. Upholstery on the Charles Beckley bed is from Rogers & Goffigon; movable lamps are from Artemide; and bed linens are by Pratesi. [below] The shower curtain and sink skirt are Panama fabric from Pindler & Pindler.

what to get rid of, since the loft where he used to live was considerably larger. He played a curvy Louis Philippe settee against a boxy Albert Hadley–designed bookcase, and a patchwork Indian print against Italian-mod silk-velvet squares. Seated at the Georgian mahogany desk, Klein can pause to look at the garden in summer, or a roaring fire, framed by a graceful painted-wood mantelpiece, in winter.

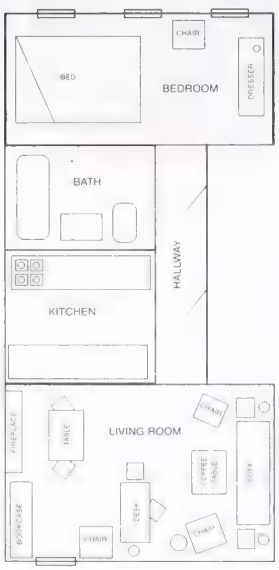
The custom-designed bed, upholstered in wool as correct as suiting fabric, seems to float amid folds of poppy-red linen. Performing multiple functions, these hangings slide along tracks to conceal clothing storage and act as curtains for the triple windows onto the street. "If I were going to be here for 20 years, would I have done it differently?" he muses. "Overall, I don't think so." ●

Klein's Line

- Hanging fabric panels can transform awkward rectangular rooms into more gracious square shapes and hide storage areas at the same time.
- Sheetrock walls, undistinguished baseboards, and plain-Jane radiators fade into the background when they are a uniform color.
- In tiny bathrooms, skirt an ugly vanity and splurge on a new faucet.

(650 square feet)







The bookcase is a custom design by Parish-Hadley. Sea-grass floor matting comes from Patterson, Flynn & Martin.

FOR MORE DETAILS, SEE RESOURCES



Peele's Deal

A Realtor to the stars infuses his Beverly H

ographer: FIROOZ ZAHEDI

er: CHRISTY HOBART

ucer: MIGUEL FLORES-VIANNA



[facing page] Barry Peele designed the steel-and-glass dining table, which is set with Hermès silverware and glasses from Bloomingdale's. **[this page]** The living room's vintage chairs are from Briggs and the table from Domaine. The lotus photograph is by Firooz Zahedi.

taway with a little **Hollywood** glamour



A Picasso portrait of his wife Jacqueline Roque hangs on a bit of structural wall that survived the gutting of the house. Donghia fabric covers the bench, Scalamandré fabric the sofa. The speakers are by Bang & Olufsen.

"I focused on the right **materials** and good **quality** rather than the c

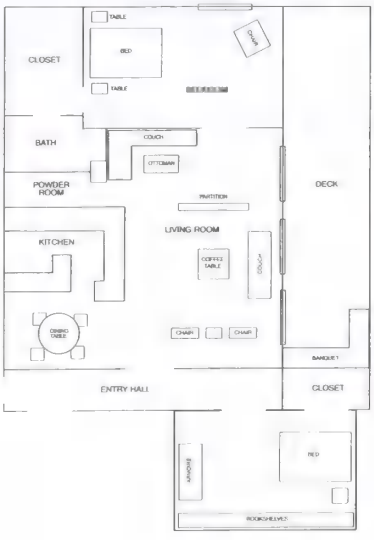
Peele Simple

- If you're blessed with a great view, keep window dressings to a minimum. Clear vistas open up your house and make it feel as if it goes on forever.
- Install storage units and built-ins to keep everything tidy: televisions, DVD players, stereos, books. In Peele's custom-designed closet, a wall unit with a zillion cubbyholes handily arranges watches, belts, and cuff links; a closet door conceals a wall of neatly lined-up shoes; and one deep drawer is reserved for clothes that need to be laundered.
- If possible, hide electronics in cabinets when they are not in use.
- When designing a small space, get rid of unnecessary walls, avoid wasting square footage with hallways, and use the same flooring material throughout.

EN YEARS AGO, RESIDENTIAL REAL
te broker Barry Peele bought a 1960s
se on one of the steep inclines that
Beverly Hills its name. Then he
pletely gutted it.
Peele knew what he was doing: the
shackle wooden structure is now a
ne perch tucked in among the trees.
ocused on the right materials and
d quality rather than the cost," he
, adding, "I did it completely the
ng way."
But who can resist the charms of rich
tation pine floors, solid molded-
crete kitchen counters, and a remote-
trolled window screen that descends
reate total darkness on even the
htest of Southern California days?
p-of-the-line Bang & Olufsen stereo
em, Frette linens, and a custom
ker that lowers a huge television from
bedroom ceiling don't hurt either.
Nor do walls covered with works by
lo Picasso, Robert Longo, and
ly Warhol. But just as nice as what's
de is what's outside, and Peele
ws it. To make the most of the lush
von view, he keeps the interiors
n and minimal and the seven-and-
lf-foot sliding-glass walls that line
t of the house undressed. "I don't
d curtains," he says. "Nobody can
n." When designing his home, Peele
tried to eliminate hallways and
s. "That's what makes the space
big. Square footage can be decep-
the floor plan is more important."
nters divide the kitchen from the
ng room and living room, and the
is set apart from the living room
the smallest wall Peele could get
y with. "I only left walls I had to
o for structural support," he says.
ould have gotten rid of them all if
uld have."



[above] The bed and night tables are by Mario Grimaldi; the rug is from ABC Carpet & Home. **[right]** Robin Greer, Phil Jorge, Marie Hughes, Ethel the dog, and Peele on the terrace.







"I'M A BIG BELIEVER IN *FILLING* TH space," says Miles Redd. A designer who simply seems to breathe a more stylish oxygen than most of us, he's crazy for lacquered finishes, geometric floors, and anything chalky white or inky black, so having Arthur Grubb as a client was a dream. Grubb works for a consulting firm and had been living in a series of rentals both in the U.S. and abroad; he was pining for the kind of digs that call out for Cole Porter in the background. "It was fun workin with Arthur because he was adventuresome," says Redd, who went sol in 1999 after a stint with decorator Bunny Williams. "Not many people would let you paint a floor like that.

Besides said floor, a square pattern in coffee and cream, Redd suggested mirrored panels for the 875-square-foot apartment's living room, giving a narrow space an illusory width. Then he layered on the artwork for a kaleidoscopic effect, reducing the sensation of constantly

Photographers: MINH + WASS

Writer: ELENA KORNBLUTH

Producer: MIGUEL FLORES-VIANNA

Redd Hot

Designer Miles Redd turns an uptight little shoe box into a soigné lai



[facing page] A white-painted wooden palm stand from John Rosselli hints at exoticism at the entry. [this page] An authentic bird's bar meshes with auction finds such as a Chinese-style bookcase and a wood pedestal and star.



[left and above] In front of a mirror-upon-mirror wall, designer Miles Redd sits on a Climate sofa from Dune. The parchment-covered desk is from Troy. **[above right]** The suede headboard is a Redd design; linens are by Calvin Klein.





staring back at oneself, plus another mirror in a white curlicue frame. ("I love that rococo moment above the very Halston sofa," he says.) A just-battered-enough leather-covered Art Deco armchair, with a Gothic-arch back that refers to the similarly detailed ceiling, and a Billy Baldwin–style slipper chair complete the seating area. Behind stands Redd's biggest challenge, a 19th-century French bistro bar that Grubb found on his own. "When I first bought it," Grubb says, "I thought it might have been a mistake. But Miles was so creative in working it in that now I can't imagine the apartment without it." The piece has been fitted to hold stereo equipment and, despite client and designer's initial misgivings, actually anchors the entire furniture arrangement, especially with Cole Porter playing. ●

Well-Redd

- Break up a long, rectangular room with distinct furniture clusters.
- Paint bedrooms a lighter shade of the color used for adjacent hallways.
- If you have a poky little kitchen, close it off with a door—leaving guests to imagine a chef's fantasy beyond.

(875 square feet)



WHEN DESIGNER MOLLY LUETKEMEYE takes on new clients, she asks them to come up with five adjectives to describ what they want. "They could have a tiny fifth-floor walk-up and say 'spacious,' and that's fine," she says. "Ther are ways to do that."

Luetkemeyer, who worked for decc rators Kelly Wearstler and Antonia Hutt before going out on her own last year, practices what she preaches: in her 1,000-square-foot apartment in West Hollywood, she managed clean, comfortable, chic, funky, and, yes, spacious, not to mention gracious, invitin and witty, with a little daring thrown in for good measure. The last comes via a central wall covered with bamboo photo-print wallpaper, a retro look that's a long-running hit with Las Vega hoteliers. "It's counterintuitive in a room with moldings," she admits, "bu it works. I'm in love with it." There's more to the wall covering than its kitsch factor, however: "It creates a giant window in the living room, whic is sort of narrow, and gives the space a

Photographer: VICTORIA PEARSON

Writer: CHRISTY HOBART

Producer: CHAR HATCH LANGOS

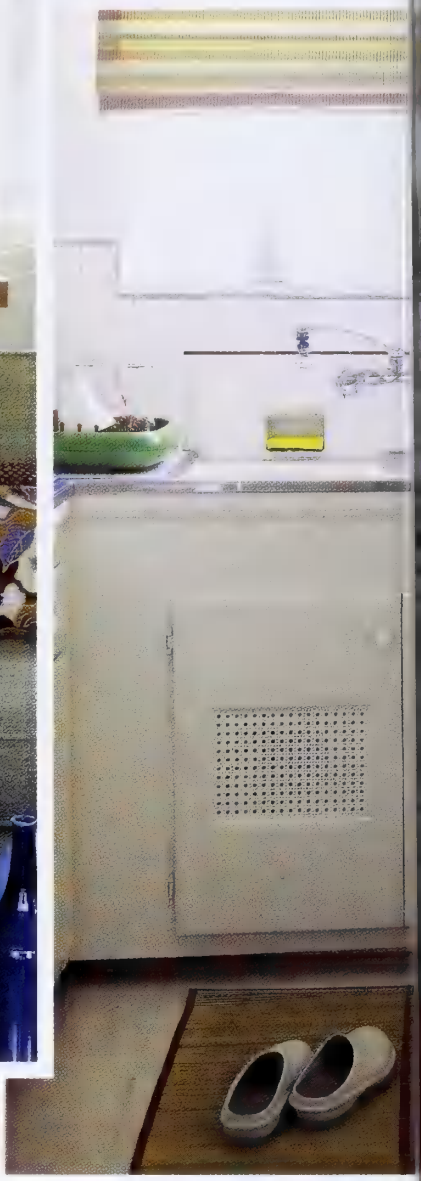
Molly's Folly

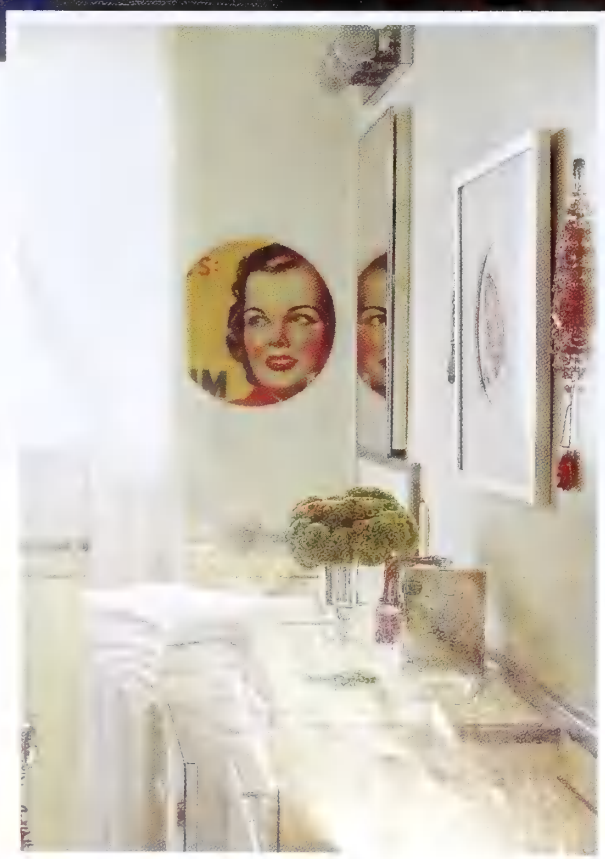
Bold graphics and sheer whimsy transport Molly Luetkemeyer's L.A. pad to another dimension

ıcing page]
ıe designer in
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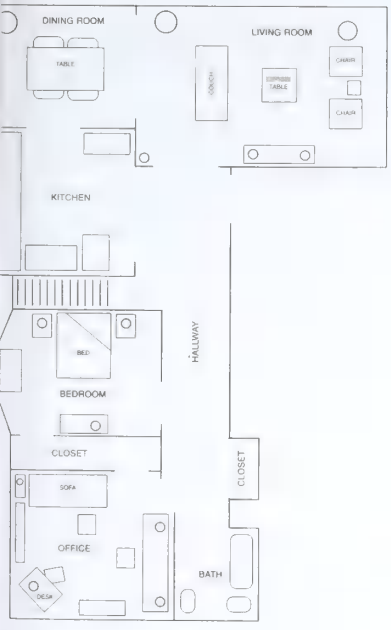


sense of depth." It also pulls together the apartment's various Asian accents while enriching its sense of serenity and calm.

Although much of the decor looks as if it just fell into place, everything has its purpose. A collage of mirrors tipped at different angles "really opens up the living room," the designer says, "and reflects bits and pieces that you might not notice otherwise." Ceiling-to-floor yellow shantung silk curtains emphasize the height of the walls and unify the living and dining rooms. "When the curtains are closed during the day they glow, and when a breeze comes through, they look like big fabulous ball gowns." Leather-and-chrome French chairs from the 1960s, picked up at the Rose Bowl flea market, are incredibly comfortable and also complement the ocean-liner aura of her 1940s building. But what reason could there be for giving a miniature lawn deer, another flea market find, prime positioning in the living room? The answer's simple for Luetkemeyer: "It makes me laugh."







Luetkemeyer's Lineup

- Mirrors open up small spaces. Many mirrors set at different angles open up a room even more.
- Get rid of as many doors as possible. Luetkemeyer replaced her kitchen doors with "curtains" made of metal lightbulb pull chains.
- Open up a long, dark hallway with a bold painted metallic pattern. Silvers and golds reflect light and make hallways brighter.
- If the bamboo look on a wall doesn't work for you, try a sunset image instead.

[clockwise from far left] The original bathroom tile is edged in stainless steel. A Vietnamese puppet stands on a dining table from Shelter; the Tom Vac chairs are from Vitra; the sofa fabric is from Decorators' Walk. A Williams-Sonoma espresso machine adds color to the pale kitchen. Leutkemeyer accents her bedroom with tangy orange silk from Soolip Bungalow.

Photographer: MICHAEL JAMES O'BRIEN

Writer: ELENA KORNBLUTH

Producer: MIGUEL FLORES-VIANNA

Swede's Succes

Lars Bolander brings his heady worldview to a thatched terrace in Palm Beach



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LARS BOLANDER AND NADINE KALACHNIKOFF'S ROOFTOP Shangri-la, the terrace of their apartment in Palm Beach, started out as nothing more than an expanse of tar above a two-story building. Not even Kalachnikoff, a partner in her husband's antiques and design business, could see the potential. "I thought it would be Lars's Waterloo, that he'd never be able to make it work," she says. Perhaps she should have cast him as the Duke of Wellington.

Shaded by palms and banana trees, fragrant with jasmine wafting in the breeze, the terrace couldn't seem farther from the parade of jewelry and fashion boutiques on Worth Avenue below. Influences come from as far afield as India and Bali and as near at hand as the Lars Bolander shops in Palm Beach and East Hampton. "Because we buy so much for the stores, sometimes I just go in there and take something," the Swedish-born designer admits. On a Sunday morning, he and Kalachnikoff might wander through the French doors of the apartment's master bedroom to stretch out on the terrace's wooden steamer chairs; that afternoon might find them reading among mattresses and pillows beneath a "hut" that was built on-site by native African thatchers. Small, quiet lunches and dinners take place any day at a bamboo table shaded by an overhang.

For the past few years, the couple have given their biggest cocktail party during the Palm Beach International Art & Antique Fair. Dealers and decorators from around the world show up, drawn by the courtly host and firecracker hostess—not to mention the flamenco music, baskets of steamed shrimp, huge African bowls filled with nuts, and drinks served from behind a carved Thai cabinet. "There's always enough for everybody," Kalachnikoff says. "And everybody brings anybody they want." ●





[left to right] All the pottery is Balinese. The thatch-roofed "Zulu" pavilion is furnished with Balinese mattresses and monk statues from Burma. Bolander with some of his silvered shells.

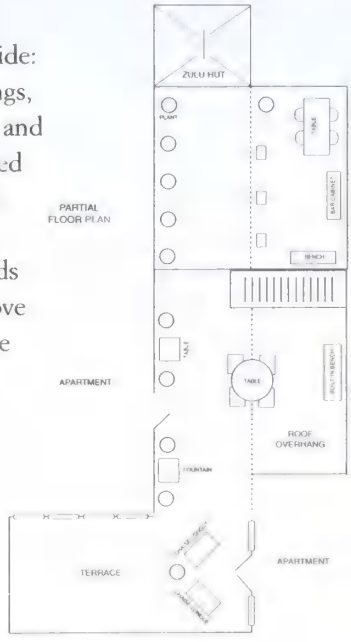
FOR MORE DETAILS, SEE RESOURCES





Lars's Parses

- Consider how the elements affect a terrace: wind can dry out plants; sun can fade fabrics; rain can rot wood.
- Treat outside like inside: decorate with paintings, sculpture, even sofas and table lamps—sheltered by an awning or roof overhang.
- No arrangement needs to be permanent. Move planters and furniture around as often as you like.



PARTIAL FLOOR PLAN

(1,000 square feet)





[left] The foyer's five-arm pendant fixture is deliberately overscale. **[this view]** The sofa and chairs are from McLaughlin; the painting is by Zygmund Jankowski, an artist living on Boston's North Shore.

Photographer: SAM GRAY

Writer: CHRISTOPHER PETKANAS

Boston Beacon

Decorators Jim Gauthier and Susan Stacy transf an early-19th-century flat while retaining its pedigree



A :OPER ENTRANCE HALL—NO MATTER HOW TINY—IS NOT JUST FOR SHRUGGING OFF coat, greeting guests, and signing for surprise flower deliveries. It is a domestic ng ground that can cast a spell of luxurious spaciousness over an entire apartment. n decorators Jim Gauthier and Susan Stacy infused this old-line Boston apartment what might be called new-wave gentility, they made sure the foyer did its job. hoosing Gauthier and Stacy to redecorate his Beacon Hill lair in a historic early- -century brick townhouse was automatic for Rob Madden, a financier in his early The team had not only worked on an earlier place for him, they had also done proj- for his parents, brother, and uncle. Because of the family connection, Gauthier and y knew they had to draw a line in the parquet, as it were, making clear generational nctions between the rooms they designed for mom and dad (traditional) and those created for Madden *fils* (traditional with a slight edge).

Rob said, 'I want this to feel young, not like my parents' place,'" recalls Gauthier. envisioned something fun, easygoing, relaxed—rooms where his buddies *and* ıer and father would feel comfortable visiting."







A refreshing and carefully shaken cocktail of all-American antiques, mid-20th-century design, exotic furniture in unexpected materials, and just-left-of-classic upholstery satisfies both camps. Madden's friends dig the coffee table—a leather-wrapped wood-frame block with baseball stitching—and the foyer's Indonesian paw-foot chest of drawers in hammered and polished metal. Mom is reassured by the pedestal "rent table" (a vintage boardinghouse piece with seven drawers, one for each day of the week's rent) in the living room, as well as by the cushy linen side chair in the bathroom. As Sister Parish once famously remarked, "Without a chair in the bathroom, how ever would one take off one's socks?"

Because Gauthier and Stacy had only 900 square feet to mold, they sought to maximize space (or spin the illusion of more of it) at every turn. Awning-stripe wallpaper was deployed in the foyer to suggest greater height. The shower curtain hugs the ceiling for the same reason.

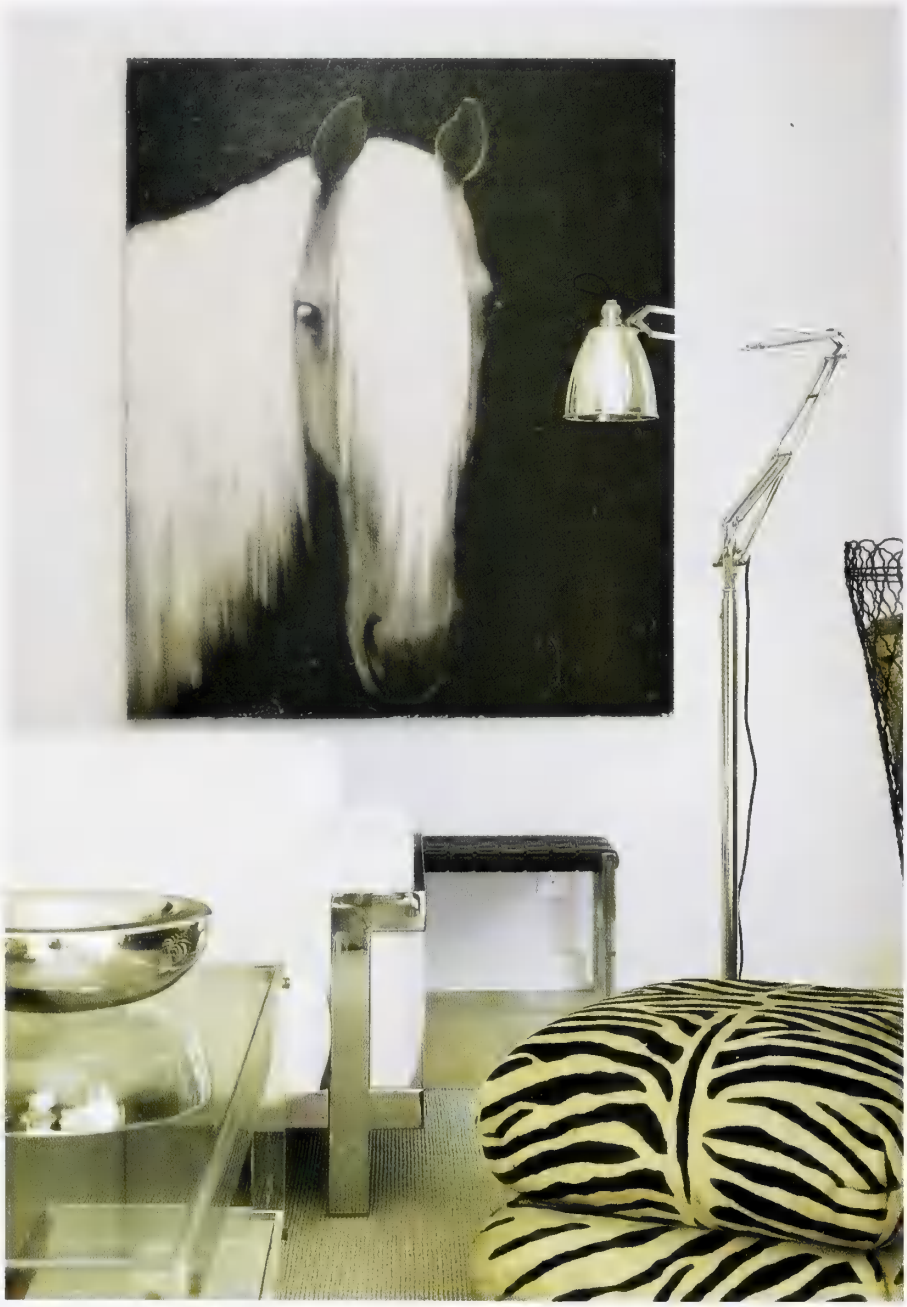
Anything to gain an inch.

Top Secret

- For extra storage sp
use chests of drawer
instead of tables for
nightstands.
- To "enlarge" a galle
kitchen, clad the ba
splash with mirror.
- Order a bathroom
mirror with a four-i
deep three-dimensic
frame. The shelflike
bottom rail is perfec
for holding toiletrie

(900 square feet)

top]
nt bathroom
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Photographer: JONN COOLIDGE

Writer: CHRISTINE PITTEL

Producer: ELIZABETH MAYHEW

Wende's Wish

Her Connecticut shop is packed with gorgeous toiles, but at home Wende Cohen prefers a streamlined look

CUSTOMERS WHO SEE MY HOUSE are shocked," says Wende Cohen, who spends her days surrounded by the more traditional pleasures of toile-covered pillows and gilded sconces in her Westport, Connecticut, shop, Bungalow. But at night she leans back into the cool, white expanse of a 1970s Corbusier-inspired sofa in her stark living room, where there's not a tassel in sight. "I know it seems schizophrenic, but I love both looks," explains Cohen, who has an eye for the unusual and always picks up a few treasures for herself on European buying trips. She shipped home a see-through coffee table back when everyone else thought Lucite was taboo, and wasn't fazed by the arresting scale of the big, bold enamel clock, found in the South of France. "I kept discovering these irresistible objects and then I begged two of my best customers, designer John Roch and



[facing page] Wende Cohen favors bold graphics in the living room, including a painting by Joe Andoe and a zebra-print ottoman. **[this page]** Arne Jacobsen's stacking chairs and galvanized metal stools from Smith & Hawken congregate under a vintage clock in the kitchen, where daughter Sarah Jane watches television.



his partner, Gary Chase, to help me put them all together."

Cohen had already taken a dull 1950s ranch house and opened it up by making the doorways reach toward the ceiling. Stripped of measly moldings and flooded with light from new French doors, the house is now an airy backdrop for her finds. "After my two kids have gone to bed, I finally sit down and every piece I see brings back a memory," says Cohen. "I may gravitate to things that look clean and modern, but they also have to have soul."



Wende's Ways

- See-through furniture takes up a lot less space visually.
- Instead of breaking up a room with rugs, leave the floorboards bare.
- A deftly placed mirror can "increase" a room's square footage.



[below] Brushed-aluminum chairs surround an ebony dining table that Wende Cohen **[left]** found in Paris. A mirror salvaged from a French bistro hangs on the wall. **[far right, top to bottom]** Basic canvas covers the sofa and chairs in the living room, where polished concrete replaced an earlier mantel. Cohen set a 1940s seashell lamp by the bed, made up with sheets and pillows from Pottery Barn and a waffle-cotton duvet cover from Eddie Bauer.

FOR MORE DETAILS, SEE RESOURCES







(1,500 square feet)

All About Folding, Re

A palace personality in pea-size digs? From furniture to st



ng, Storing (*and* Eve)

eets, designer **Eve Robinson** *squeezes everything in*

Photographer: LIZZIE HIMMEL

Producer: ELIZABETH MAYHEW

[from left] Designer Eve Robinson folds a Lizbeth & Co. leather director's chair, available at Bergdorf Goodman. Slatted beech Vivre chair from Ligne Roset. Cushioned Bonnieux chair at A La Maison. Breuer nylon and stainless-steel folding chair at MoMA Design Store. Lilla whitewashed chair at Laytner's Home Center. Campaign chair at Saks Fifth Avenue. Son Aden sits on Lexon's Captain Hook orange nylon and aluminum chair, available at the Apartment.

New York–based designer Eve Robinson solves problems daily for clients with shoe-box-size apartments, not to mention trouble-shooting at home with her husband and two boys, Aden and Nathaniel. At work and at home she has become an expert on storing, stacking, rolling, and folding your way around a tight space. >



"Furniture on wheels is versatile, and ver

Stacking Up

- Storage boxes should be functional, decorative, and uniform in color and styl
- Use a patterned, light-colored wallpaper on the ceiling to direct the eye up.
- Unify space with wall-to-wall carpet.
- To create the illusion of height, hang window treatments close to the ceiling li
- Install built-in shelving to maximize space.
- Put shelving storage units under window seats or build radiator covers that accommodate more storage.
- Sandblasted glass partitions define areas and allow light to penetrate a space.



[from left] Transit folding and rolling trolley from Design Within Reach. Go Cart two-tiered media cart by Blue Dot at the Apartment. Rotating three-cube CD tower from Crate & Barrel. Adjustable-height Sax table through M2L.

is a must in a small room," advises Robinson

For starters, she recommends stocking up on folding chairs and stashing them under a bed, in a closet, or behind a screen in a corner. "Don't limit your entertaining to the amount of seating arranged 24–7 in your rooms," she explains. "Extra artillery comes in handy." When transforming work space into dining and cocktail areas, avoid rearranging the entire room: go for movable stools and ottomans. "Portable and foldable pieces," she adds, "should match the rest of your furniture." If you are a Chippendale sort of gal, a director's chair will not fit in—nor will a gilt Napoleon III ballroom chair. Always test folding chairs for comfort. Do they need an extra pad, and can the pad be tied to the legs and folded up (if not, they're too much trouble). Are they hell to move? Too flimsy? Too thick and beefy? "Fold them and measure them.



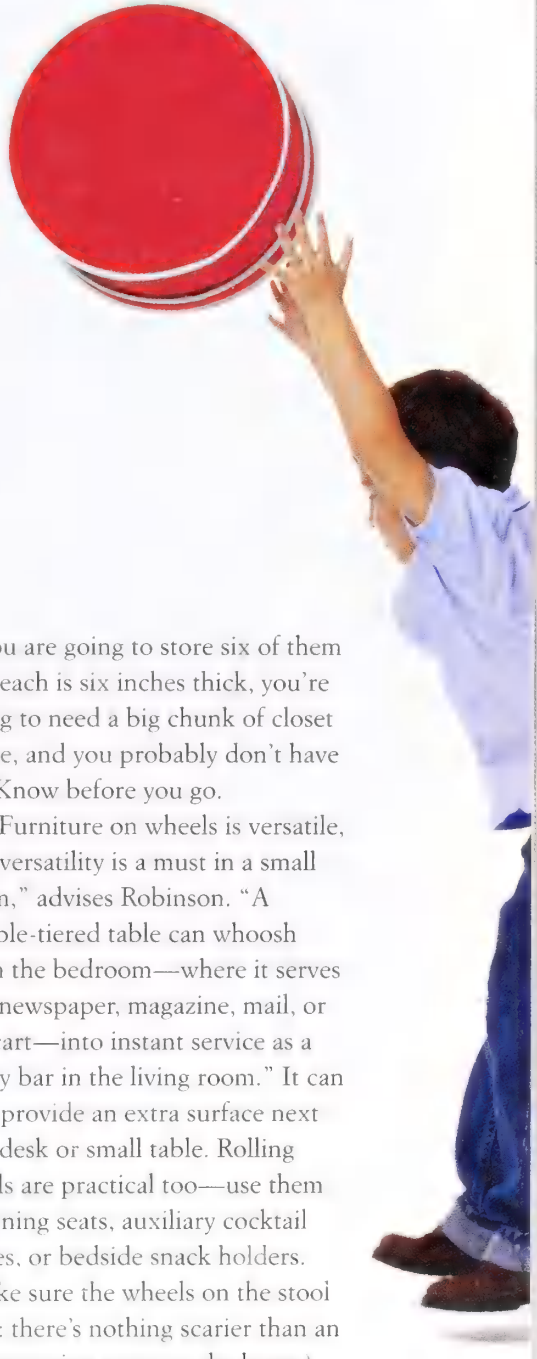
[from left] Blue Prelat shelving unit from Ikea. Son Nathaniel pulls a chrome and lacquered black maple bar trolley, available through M2L. MultipleOne storage unit from Kartell through Topdeq. Mourgue low round table from Ligne Roset.

[from left] Green mesh folding baskets from the Container Store. Jasper Morrison's stacking Air Chairs through Design Within Reach. Sluggis storage boxes from Ikea. Green Tris nesting tables and H + H shelving units, both from Kartell. Red canvas hat boxes from Hold Everything. Small blue mesh folding basket from the Container Store. Lacquer storage boxes and red lacquer nesting tables from Homer. Stacking cubes from Jonathan Adler. Rope-weave storage box from Pottery Barn.



All storage bins should stack. "Going **vertical** *is b*





horizontal suburban sprawl"

If you are going to store six of them and each is six inches thick, you're going to need a big chunk of closet space, and you probably don't have it." Know before you go.

"Furniture on wheels is versatile, and versatility is a must in a small room," advises Robinson. "A double-tiered table can whoosh from the bedroom—where it serves as a newspaper, magazine, mail, or tea cart—into instant service as a zippy bar in the living room." It can also provide an extra surface next to a desk or small table. Rolling stools are practical too—use them as dining seats, auxiliary cocktail tables, or bedside snack holders. (Make sure the wheels on the stool lock: there's nothing scarier than an unsuspecting guest on the loose.) Rolling shelves and bookcases divide a room, hide a helter-skelter corner, or simply move from living area to a hall or bedroom when it's party time.

{The new restaurant at Manhattan's 60 Thompson hotel has staying power}

Thom Terrific



IT USED TO BE THAT THE TYPICAL NEW Yorker would work his fingers to the bone, raise a family, and then retire to the relative bliss of Miami Beach. But Jonathan Eismann was too impatient for all that. A native Brooklynite with boundless energy, he abandoned a hotshot cooking career in Manhattan to try his stuff in South Beach in 1990, when Lincoln Road was still a derelict swath and rice and beans the most inventive dish for miles.

"Everyone was my age down there," says Eismann, now 40, "and we got in before the big wave. I was really lucky to be part of the growth. I had endeavored to open my own restaurant in New York, but it never worked—I had raised money, but still couldn't afford the space, or the space wasn't right. People thought we were insane going into business in such a blighted part of Miami, but it was the openness of the community that really attracted me—even the rough edges."

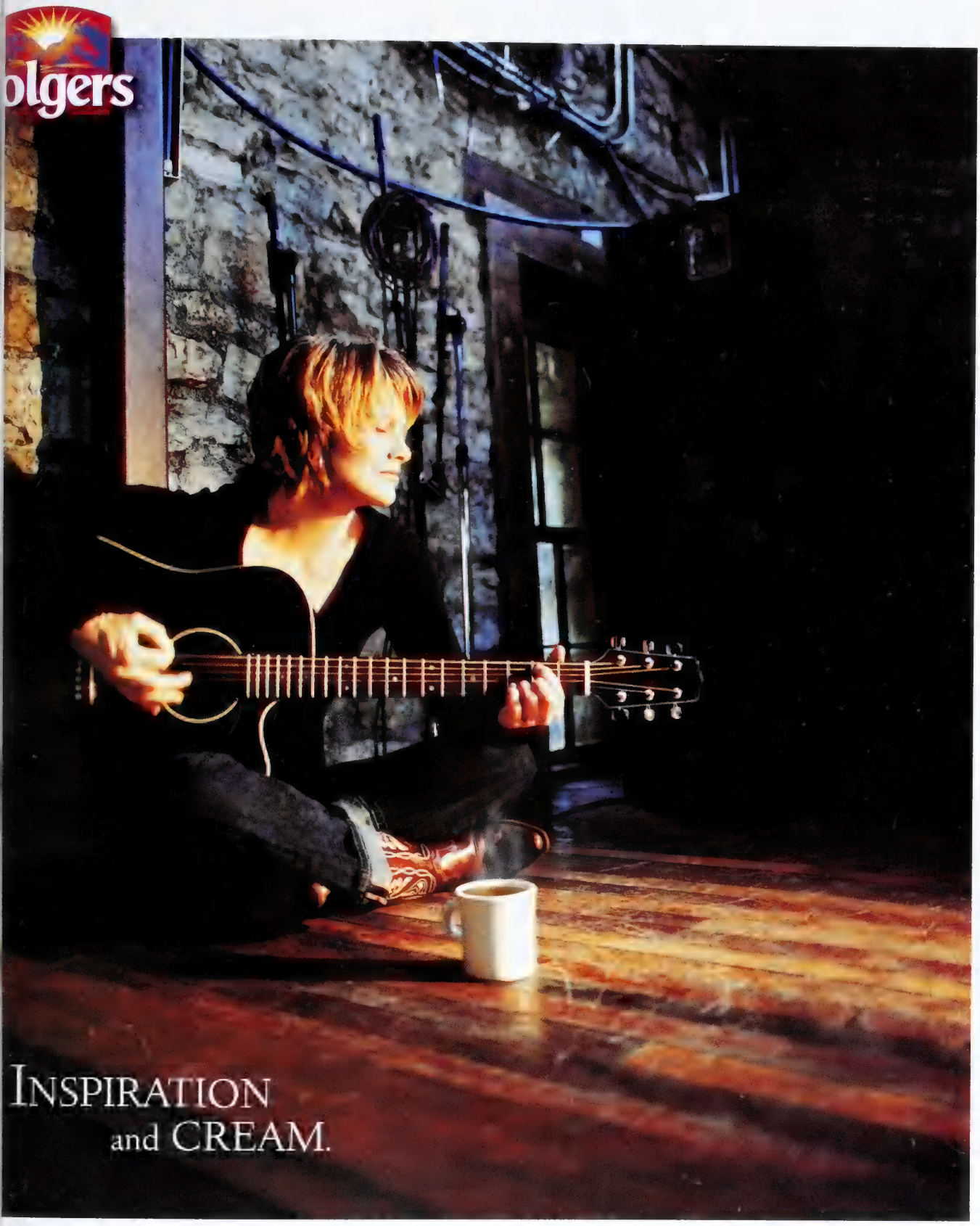
Today the most dangerous things to be found near Eismann's ven- >

The lemon-curd tart at Thom is made frothy with crème fraîche.

Photographer: CARLOS EMILIO

Writer: KENDELL CRONSTROM

Producers: KENDELL CRONSTROM and HOWARD GREENBERG



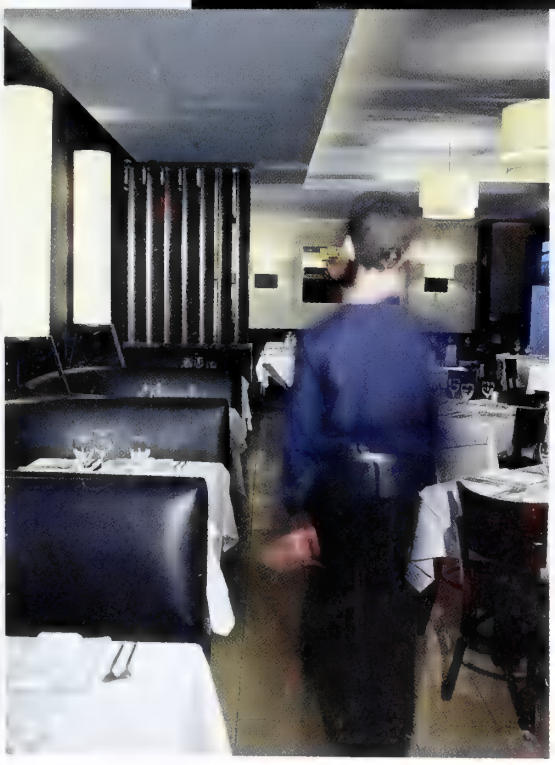
Shawn Colvin played her first guitar lick at age 10. She still likes stirring things up.

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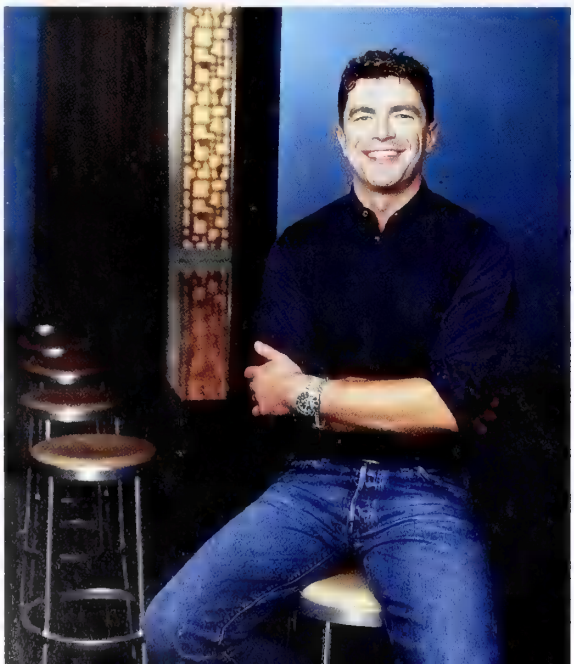


ture—Pacific Time, now one of South Beach's most lauded and established eateries—are the thongs from neighboring Victoria Secret. But while you can take the boy out of New York, you can't take New York out of the boy, and with Pacific Time a long-running hit, Eismann was still yearning to make his mark in Manhattan. The partners in Thom, the sleek new restaurant in the sleek-to-match SoHo hotel 60 Thompson, were looking for a chef partner; Eismann's delicate flair with fish ignited their interest, given their previous successes with fish- and sushi-heavy Indochine and BondSt. "Fish is so versatile, and every piece is different," Eismann says. "Cooking it requires more personal attention than heavy cuts of meat."

Thom's menu, frequently tweaked and honed with the help of executive chef Timothy Byres, actually isn't meatless (*New York Times* restaurant critic William Grimes praised the beef filet in



"There are a gazillion materials here, but somehow it feels pretty spare"



[top to bottom] Chef Jonathan Eismann in the bamboo-lined outer dining room. A view of the sleek inner dining room. Designer Thomas O'Brien at the cozy bar.

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SORORITY SISTERS

An engaging story from Tajuana about five African American college w struggling with campus life, the rig acceptance and the rite of passage be friends. Butler is a writer and poet speaks about sisterhood at colleges a the country. She lives in Los Angeles.



RICH MINDS, RICH REWARDS

In *Rich Minds, Rich Rewards*, entrepr and motivational speaker Valorie E teaches simple ways to live a life of fulfill success, joy and spiritual well-being. E is CEO of the Burton Agency, a p relations firm she founded in 1996, as w a motivational speaker. She lives in Dall



BETWEEN BROTHERS

In C. Kelly Robinson's heartfelt debut four very different young men atte a black college in Washington, D.C., tea to save a struggling children's comm center. A graduate of Howard Univ Robinson is currently working on his se novel. He and his wife, Kyra, live in Da Ohio.

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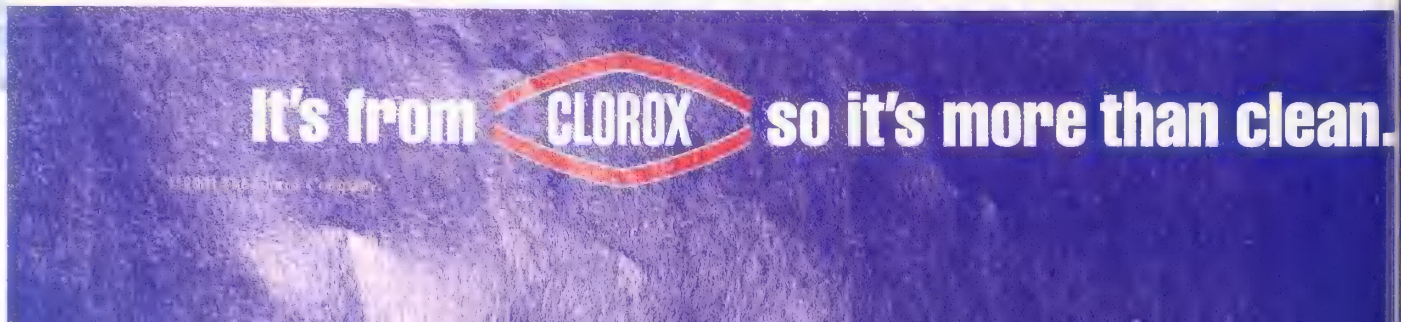


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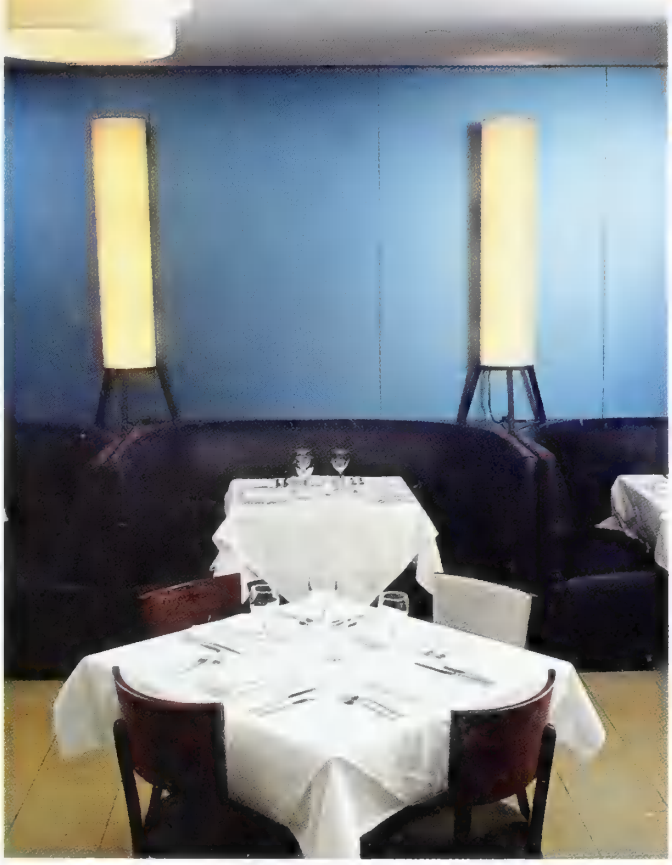
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otherwise snarky review), but
seafood definitely takes star
ling, from peeky-toe crab won-
s in a dashi consommé to
sted halibut served with
nterelles and a pea-shoot
outé. Lending atmospherics to
already mouthwatering fare are
attractive crowd, most of whom
k like they're between bookings
Ford (at least these fashion plates
e an appetite), and a subtle din-
space comprising two main
ms and a discreet bar.

The man responsible for the lat-
Thomas O'Brien of Aero
dios, also designed the hotel, so
challenge was to integrate the
aurant with the hotel while also
ng it a separate identity. Perhaps
true measure of integrity for any
aurant, though, is that its design
overwhelm the food, and in this
Thom is a triumph. "There are
zillion materials here, but some-
it feels pretty spare," says
Brien, who started with a "James
nt cabinet that I had forever at
o" and went from there. O'Brien
oed the striated wood of the cab-
with sandblasted ebonized
d on the walls and striped ban-
ttes,as well as intricately textured
lpapers and loads of bamboo and
ted plants. The blistered cast-
minum bar panels came by way of
urniture store in Buffalo. They
e some sort of window treat-
t, probably out of a veranda or
rida room."

Eismann couldn't have asked for a
e serene base for his New York
y, particularly in the aftermath of
tember's terrorist attacks on the
"I grew up with a view of the
n Towers, so it affected me
ply," he says. In December
nann donated his time and talent
New York Christmas, a foodies'
ity benefiting Volunteers of
erica, which provides meals and
ter to New York's poor. "I've
e lots of special events—I could
e a book called *Cooking in Strange*



From lighting to place settings, graphic shapes define the decor at Thom.

Places. It's great to have an association with a charity. Food isn't just about charging people money for it."

Thom's Lemon Tart

For shells:

- 2 cups unsalted butter, room temperature
- 1 cup confectioners' sugar
- 1 large egg
- 1 teaspoon freshly squeezed orange juice
- 1 cup finely ground almonds
- 2 cups all-purpose flour
- ½ tablespoon poppy seeds

For filling:

- 1½ cups freshly squeezed lemon juice
- 1 tablespoon grated lemon zest
- 2½ cups granulated sugar
- 12 large egg yolks
- 10 tablespoons unsalted butter
- 2 cups crème fraîche

For garnish:

- Poppy seeds
- Candied lemon zest and ginger

Prepare shells: In a bowl, cream butter and sugar until light in color. Beat in egg and orange juice. Fold in ground almonds, flour, and poppy seeds and mix until combined. Form dough into a ball and wrap in plastic wrap. Refrigerate for at least 2 hours.

Preheat oven to 350°F and butter 6 4½-inch tart pans. On a lightly floured surface, roll dough ⅛-inch thick, divide into 6 squares, and line pans, cutting away excess dough. Chill shells 20 minutes. Bake 8 to 10 minutes, then remove from oven and let cool. Remove from pans and set aside.

Prepare filling: In a heavy saucepan, whisk together lemon juice and zest, sugar, and egg yolks until well blended. Cook over a low flame, stirring constantly, until thick. Do not allow mixture to boil. Remove pan from heat, whisk in butter, and strain mixture into a heatproof-glass or nonreactive metal bowl. Press plastic wrap over top of mixture and refrigerate until cool.

To assemble: Beat together cooled lemon curd and crème fraîche until stiff. Fill tart shells and chill 10 minutes, or until ready to serve. Place tarts on dessert plates, dust each with poppy seeds, and garnish plates with candied lemon zest and ginger. Serves 6.

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Eukanuba

of bamboo parts and products at Bamboo and Rattan Works, a supplier based in New Jersey. Order their catalog by calling 732-370-0220. *HB*'s upholsterer, Carl Dellatore, tells me that you might also be able to find bamboo materials at your local framing store.

The Creel Thing

Dear Marian,
Jamie Creel's apartment is fabulous ["Urban Gem," October], but the phone number for the Robert Kime fabric on the walls (available at John Rosselli) was incorrect; it's 212-772-2137. The red cashmere by Classic Cloth in his bedroom is only available at Rosselli by calling 212-593-2060.

Janet Schlesinger
via e-mail

Child Proof

Dear Marian:
One of your readers wrote in to say that he is "so tired of seeing barefoot tykes standing on expensive furniture" and that it would not be done at his house ["Dear Marian," October]. Where you live is a home, not a house; if you have such expensive furniture that you can't live in your living room, then what you have is a showplace where people are not welcome. If you and your family cannot enjoy your home, then why bother?

Angela Olchaskey
via e-mail

Dear Angela,
Many readers e-mailed us their thoughts about our popular August cover, and most of them share your viewpoint. More than half believe that kids should be able to play freely in rooms that are "comfortably, not preciously" furnished. The rest say that children should be taught to "respect" or "avoid" their parents' collections of quality furniture and accessories. Interestingly enough, most of our West Coast, Florida, and Hawaii readers opted for the scenario.

All Access

Dear Marian,
I have been trying to locate a Rose Cummings fabric, but it is only sol "to the trade." How does one go about selecting a designer when al one wants is entrée to purchase fal rics, rugs, lamps, etc.?

Pamela Mc
Glen Ellyn, Ill.

Dear Pamela,
Dozens of design centers have recently created in-house services th can connect consumers with desig who can expedite a purchase. Wh design centers' retail services vary, most offer access to showrooms, o tions to purchase goods, and quicl consultations that will help you choose paint colors, upholstery, or window treatments. Alexis Bernst of Design Professionals, who runs nonprofessional services at New York's D & D Building, tells us th she "will help a customer buy ten yards of fabric, a single chair, or an entire roomful of decoration." Here are a few similar design servi located throughout the country: **Atlanta:** Atlanta Decorative Arts Center, Grace Howard, ASID Ref ral Service: 404-231-3938. **Boston:** Boston Design Center, Designer o Call; 617-338-5427. **Dallas:** Dallas Design Center, Barbara Vessels: 21 744-4040. **Fort Lauderdale:** Desig Center of the Americas, DOC— Designer on Call: 954-920-7997. **Los Angeles:** Pacific Design Cente Pacific Design Services: 310-360-6 **New York:** D & D Building, Desi Professionals: 212-759-6894; New York Design Center, Interior Opti 212-726-9708. **San Francisco:** San Francisco Design Center, Buy Des 415-626-4944. **Washington, D.C.:** Washington Design Center Dial A Designer: 202-554-5053.

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resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

23 Closet Case

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. **InterMetro Shelving**—The Container Store (R,MO); 800-733-3532. *Page 23. Fabrics and trims:* **Fabric**—Ralph Lauren Home (M); for stores: 800-578-7656. **Fabric**—Ellen Ford (T); 212-759-4420. *Page 24.* **Large III Empire Border** on heavy linen in coral—Ellen Ford, see above. **Fabric**—Quadrille (T); 212-753-2995. **Key tassel trim,** #987-16362 in color 193—M&J Decor (T); 212-704-8000. **Grosgrain ribbons** #5 in color 164 and #9 in color 120—Hyman Hendler & Sons (R,T); 212-840-8393. **Fabric**—Angela Adams (T); 800-255-9454. **Grosgrain ribbon** #9 cotton in brown—So Good (R,T); 212-398-0236. **Fabric**—Osborne & Little (T); 212-751-3333. **Grosgrain ribbon** #5 in color 652 fiesta roman ice—So Good, see above. **Fabric**—Circle Fabrics (R,T); 212-719-5153. **Ribbon trim** #17862-12 in color 1—Hyman Hendler & Sons, see above. **Grosgrain ribbon** #977-24538-38MM in color 316—M&J Decor, see above. *Page 26.* **Fabric**—Donghia (T); 800-DONGHIA. **Grosgrain ribbon** #STYXX—Hyman Hendler & Sons, see above. **Fabric**—Brunschwig& Fils (T); 212-838-7878. **Grosgrain ribbons** #5 in color 46 and #9 in color 261—Hyman Hendler & Sons, see above. **Fabric**—Christopher Norman (T); 212-644-4100. **Grosgrain ribbon** #16 in color 384E—So Good, see above.

38 Style Beat

Page 32. **Wing chair fabric** in Nicolson Stripe—Waverly (T); 212-213-7900. **Sofa fabric** in Asian Toile—Greeff (T); 888-298-2991.

40 Chaos Theory

Designer: **Nancy Braithewaite,** Nancy Braithwaite Interiors, 2300 Peachtree Rd. NW, Ste. C101, Atlanta, GA 30309; 404-355-1740. **Work table,** Intermetro—McGee Storage & Handling (R,T); 770-458-4346. **Chair fabric,** raffia—Hinson & Co. (T); 212-688-5538.

52 Small Wonder

Pages 52 to 57: Designer: **Annie Kelly.** *Living room:* **Dining chairs and ottoman fabric**—Silk Trading Company (R); 800-854-0396. **Armchair**—George Smith (R); 212-226-4747. **Lamps**—Reborn Antiques (R); 310-289-7785. *Master bedroom:* **Curtain fabric; bed linens**—Chelsea Editions (T); 212-758-0005. *Boys' room:* **Curtains**—Chelsea Editons, see above. **Bed linens**—Diamond Foam & Fabric (R,T); 323-931-8148.

58 Smart Alex

Pages 58 to 61: Architect: **Basil Walter** for Sweeney Walter Architects, 611 Broadway, New York 10012; 212-505-1955. *Designer:* **Ralph Lauren Interiors;** 877-815-2477. *Florist:* **Very Special Flowers;** 212-206-7236. *Clothing* **Jacket,** Burgundy corduroy suede and cashmere zip front jacket, #11469-64, $1,795—Ralph Lauren Black Label (R); 800-578-7656. **Pants,** Chocolate brown suede Raleigh pant, #12372-D, $1,595—Ralph Lauren Black Label, see above. *Living room:* **Floor covering,** Abaca binding weave—The Waldo Collection (T); 310-278-5786. **Banquette sofa**—Ralph Lauren Home (R); 800-578-7656 for stores. **Sofa fabric,** white denim fabric, #LCFI3716F, $30/yd.—Ralph Lauren Home, see above. **Throw pillow fabric on sofa,** Beach Grass Linen in wheat and oyster, $110/yd.—Ralph Lauren Home, see above. **Throw pillow fabric on sofa,** Coffee linen, #LFY063, $219/yd.—Ralph Lauren Home, see above. **Chair,** Halsey chair, $2,145—Ralph Lauren Home, see above. **Cashmere throw blanket on chair,** Reese cable knit in cream, $695—Ralph Lauren Home, see above. **Ottoman fabric,** Raffia, #RL258-20, $195/yd.—Ralph Lauren Home, see above. **Teak tray,** special order—Ralph Lauren Home, see above. **Candle on tray,** large executive candle, $95—Ralph Lauren Home, see above. **Floor lamp,** Boom Arm Pharmacy floor lamp in polished nickel, $900—Ralph Lauren Home, see above. *Bathroom* **Towels,** Avenue in white, $24—Ralph Lauren Home, see above. *Kitchen* **Bistro chairs**—D. Porthault (R); 212-688-1661. **Placemat,** Doncella embroidered placemat, $25/ea.—Ralph Lauren Home, see above. **Glass,** Chandler juice glass, $23/ea.—Ralph Lauren Home, see above. *Bedroom* **Bed linens,** White Label Beaumont Queen set, $1,200—Ralph Lauren Home, see above. **Throw blanket,** Delphine, $6,250—Ralph Lauren Home, see above. **Console,** luxe console, R-785G, $4,790—Ralph Lauren Home, see above. **Frame,** Greenwich silverplate, $100—Ralph Lauren Home, see above.

62 Commines Scene

Pages 62 to 67: Designer: **Laurent de Commines;** 011-33-1-42-72-8172.

68 Total Todd

Pages 68 to 71: Designer: **Todd Klein,** 27 W. 24 St., Ste. 802, New York 10010; 212-414-0001. **Sewing of wall panels**—David Hall; 212-741-8557. *Living room:* **Wall fabric,** in natural linen—[illegible] tiles (R,T); 212-764-7176. **Ottoman,** Milling Road Collection—Baker Furniture (M); for stores: 800-592-2537. **Ottoman fabric,** Carré Royale velvet—Clarence House (T); 212-752-2890. **Club chair fabric,** Indian Summer by Jane Churchill—Cowtan & Tout (T); 212-647-6900. **Sofa fabric,** Carriage Cloth—Claremont Furnishing Fabrics (T); 212-893-8604. **Flooring,** seagrass—Pattterson, Flynn & Martin (T); 212-688-7700. **Bookcase,** custom—Albert Hadley, Inc. (T); 212-888-7979. **Dining chair fabric,** Corone in Bittersweet—Fortuny (T); 212-753-7153. **Anglo-Indian framed picture,** in needlework—The Century Shop (R); 502-451-7692. *Bedroom* **Bed**—Charles Beckley (T); 212-759-8450. **Bed upholstery fabric,** Rope Adobe—Rogers & Goffigon (T); 212-888-3242. **Wall curtains,** in red—Alaska Textiles, see above. **Bed lamps**—Artemide (R); 212-925-1588. **Bed linens**—Pratesi (R); 212-288-2315. **Duvet**—Nicole Farhi (R); 212-223-8811. **Bag**—Munder-Skiles (R); 212-717-0150. *Bathroom:* **Decorative painting** around mirror—John Shacka; 212-243-0878. **Towels**—Pratesi, see above. **Shower curtain and sink skirt fabric,** Panama—Pindler & Pindler (T); 215-567-4300. **Sewing of shower curtains**—David Haig, see above.

72 Peele's Deal

Pages 72 to 75. Designer: **Barry Peele;** 310-278-0962. *Construction Consultant:* **Tim Corrigan,** Landmark Restoration; 323-525-1802. *Carpenter:* **Francisco Hernandez;** 818-576-0345. **Wicker chair**—Z Gallerie (R,T); 310-659-8102. **Silverware**—Hermes (R); 212-751-3181. **Glassware**—Bloomingdale's (R); 212-705-2000. **Banquette fabric,** Yacht cloth, champagne—Kreiss (M); 800-573-4771. *Living room:* **Lotus photograph**—Firooz Zahedi; 310-858-7742. **Vintage chairs**—Briggs (R,T); 310-351-9608. **X-base table**—Domaine (R); 323-782-9980. **X-base bench, Sofa,** custom by designer. **Coffee table**—Calder, See (R,T); 212-228-3600. **Striped pillow fabric**—Diamond Foam & Fabric (R,T); 323-931-8148. *Bedroom* **Bed; night tables**—custom by designer. **Fabrication**—Mario Grimaldi; 323-666-8151. **Bed linens**—Frette (M); 212-988-5221. **Lamps**—Plantation (R,T); 323-932-0511. **Rug**—ABC Carpet & Home (R,T); 212-473-3000.

76 Redd Hot

Designer: **Miles Redd,** 300 Elizabeth St., New York 10012; 212-995-1922. *Hallway:* **Wooden palm tree**—John Rosselli International; 212-772-2137. **Star ceiling fixture**—Gracious Home (R); 212-231-7800. *Living room:* **Sofa,** Climate—Dune (R,T); 212-925-6171. **Swing-arm lamps**—Gracious Home, see above. **Billy Baldwin slipper chair**—Hinson & Co. (T); 212-688-5538. **Slipper chair fabric,** Madagascar Cloth—Hinson & Co., see above. **Lamps on bar,** designed by Chris Spitzmiller—Mecox Gardens (R,T); 212-249-5301. **Lidded urns**—John Rosselli International, see above. **Parchment desk,** Troy (R,T); 212-941-4777. *Bedroom:* **Bed and headboard,** custom by designer. **Bed linens**—Calvin Klein Home (M); 877-256-7373. **Bedside cabinets and lamps,** vintage—Capitol Furnishings (R,T); 212-925-6760.

80 Molly's Folly

Pages 80 to 83: Designer: **Molly Luetkemeyer;** 323-653-5770. *Dining room:* **Dining table**—Shelter (R,T); 310-451-3536. **Tom Vac chairs**—Vitra (R,T); 310-652-7997. **Chic sign**—My House Antiques (R); 310-278-5522. **Nelson bubble lamp**—Modernica (R,T); 323-933-0383. **Three tier lazy Susan**—Décor Delux (R); 323-653-5105. *Living room:* **Bamboo forest wallpaper**—Room Service (R,T); 323-653-4242. **Green silk panel**—International Silks and Woolens (T); 323-653-6453. **Wooden pedestal**—Idea Space Design (R,T); 310-360-7140. **Sofa fabric**—Decorator's Walk (T); 310-659-2407. **Falkland hanging lamp, sequined sofa pillows,** Dransfield & Ross—Shelter, see above. **Le Sak wooden bead pillows**—Zipper (R); 323-951-0620. **Yellow shantung silk curtain fabric**—Diamond Foam & Fabric (R); 323-931-8148. **Multipaneled wall mirror**—Twentieth (R,T); 323-904-1200. *Office:* **Powder-coated filing cabinet**—Orange (R); 323-782-6898. **Water photograph**—Blackman-Cruz (R,T); 310-657-9228. **Mirrored wastepaper basket**—Blanche and Co. (R); 323-951-1067. *Kitchen:* **Espresso machine,** FrancisFrancis!—Williams-Sonoma (M); 800-541-2233. **Window shade fabric**—International Silks and Woolens, see above. **Shade fabrication**—Aero Shade Company (M); 323-655-2411. **Oil and vinegar holders**—Maison Midi (R); 323-935-3157. **Wooden postcards by** Jenny Holzer—OK Gallery (R,T); 323-653-3501. **Dish rack** by Marc Newson—Plastica (R); 323-655-1051. *Bedroom:* **Orange silk throw,** by Georgina Von Etsdorf—Soolip Bungalow (R); 310-360-1512. **Surrealist lamp** by Jonathan Adler—Shelter, see above. **Agate finial**—Nell's (R); 323-857-6697.

84 Swede's Success

Pages 84 to 87. Designers: **Lars Bolander, Nadine Kalachnikoff. Morroccan hanging lantern; Balinese tableware and umbrella; bamboo stools; Indonesian candle lanterns;Vietnamese ceramic planters**—Lars Bolander (R); 561-832-2121 and 631-329-3400. **Teak Steamer deck chairs**—Costco (R); 800-774-2678. *Web site:* www.costco.com.

88 Boston Beacon

Pages 88 to 91. Designers: **Gauthier-Stacy,** 354 Congress St., Third floor, Boston, MA 02210; 617-422-000[illegible] **Wallcovering,** #1556.06/0—Brunschwig & Fils (R); 838-7878. **Area rug; chandelier**—Koo de Kir (R); 723-8111. **Chest of drawers**—Mohr McPherson; 354-6662. **Table lamp**—Icon (T); 617-428-0655. **mirror**—Buggy Whip Antiques (R); 413-229-357[illegible] **head on base**—R.F. Callahan Antiques (R); 617-[illegible]3303. *Bathroom:* **Wallcovering**—Elizabeth Dow; Ostrer House (T); 617-574-9292. **Étagère**—Pott[illegible] (R); 800-922-5507. **Mahogany chair**—Charles R[illegible] Antiques (R); 617-367-3244. **Black and white ph[illegible] graphs**—The Flat of the Hill (R); 617-619-9977. **baskets**—Portico (R); 212-941-7800. **Saki bottle**—Eggs (R); 617-247-8150. **Hand-turned finial**—Cl[illegible] River St. Antiques, see above. *Living room:* **Pain[illegible]** #926—Benjamin Moore (M); for stores: 800-67[illegible] **Area rug**—Meridian (M); 800-345-2200. **Sofa,** c[illegible] McLaughlin Upholstery (T); 617-389-0761. **Sofa** HCW64100-WGO—Hinson & Co. (T); 212-68[illegible] **Lounge chairs,** custom—McLaughlin Upholste[illegible] above. **Lounge chairs fabric,** #400719—Travers; 888-7900. **Round pedestal table**—Alan J. Alan [illegible] 561-833-6503. **Square two-tier table**—Baker Fu[illegible] (M); for stores: 800-592-2537. **Painting,** by Zygi[illegible] Jankowski—Rotenberg Gallery (R); 617-437-151[illegible] **of lamps**—Icon, see above. **Leather slipcover c[illegible] table**—custom by designer. *Study:* **Paint,** #HC-7[illegible] Benjamin Moore, see above. **Area rug**—Meridia[illegible] above. **Table lamp**—Z Gallery (R); 415-346-900[illegible] **chair**—Machine Age (R); 617-482-0048. **Paintin[illegible]** Millhouse Antiques (R); 203-263-3446. **Lab bea[illegible] stand**—Charles River St. Antiques, see above. *B[illegible]* **Paint,** #954—Benjamin Moore, see above. **Carp[illegible]** #6000—Robertex (M); 800-241-5515. **Bed**—Mc[illegible] McPherson, see above. **Bedside chests,** custom—Woodworking (R,T); 617-364-0750. **Gold tower** Trowbridge Gallery (R); 404-816-8612. **Sepia pr[illegible]** Claude Lorraine—Roger E. Lussier (R); 617-53[illegible]

92 Wende's Wish

Pages 92 to 95: Designers: **Wende Cohen;** 203-22[illegible] **John Roch, Gary Chase** for John Roch Interiors; 226-3927. *Contractor:* **James Cohen;** 203-882-19[illegible] **antique and vintage pieces**—Bungalow (R,T); 2[illegible] 4406. *Living room:* **Painting,** by Joe Andoe—Jo[illegible] Helman Gallery (R); 212-245-2888. **Sisal carpet**—York Carpet of Westport (R); 203-255-0266. **Th[illegible] blanket**—Banana Republic (R). 888-BR STYLE. **M[illegible]** Get Real Surfaces (M); 845-452-3988. *Web site:* www.getrealsurfaces.com. *Kitchen:* **Dining table**—Herman Miller (M); 888-443-4357. *Web site:* www.hermanmiller.com. **Dining chairs**—Signor[illegible] Westport (R); 877-221-3204. **Stools**—Smith & [illegible] (R); 800-940-1170. *Web site:* www.smithandhaw[illegible] *Bedroom:* **Bed linens**—Pottery Barn (R); 800-92[illegible] *Web site:* www.potterybarn.com. **Duvet cover**—Bauer (R); 800-625-7935. *Web site:* www.eddieb[illegible]

96 All About Folding, Rolling, Stor[illegible] (and Eve)

Page 96 and 97. Designer: **Eve Robinson Associ[illegible]** 2112 Broadway, Ste. 403, New York 10023; 212-[illegible] *From left to right:* **Leather folding director's cha[illegible]** Lizbeth & Co., $1,560—Bergdorf Goodman (R[illegible] 558-1855. **Vivre folding chair,** $175—Ligne Ros[illegible] 800-BY-ROSET. **Bonnieux folding chair,** $890—A[illegible] son (R); 866-396-1020. **Breuer folding chair,** $1,[illegible] MoMA Design Store (R); 800-793-3167. **Lilla ch[illegible]** Boston Warehouse Home, $130—Laytner's Hot[illegible] ter (R); 888-690-7260. **Campaign chair,** $985—[illegible] Avenue (R); 800-347-9177. **Captain Hook foldin[illegible]** by Lexon, $160—The Apartment (R); 212-219-3[illegible] *Page 98 and 99: From left to right* **Transit foldin[illegible]** in orange, $450—Design Within Reach (R); 800[illegible] 2233. **Go Cart media cart** by Blu Dot, $450—T[illegible] ment, see above. **Spin CD Tower** in dark oak fi[illegible] $119—Crate & Barrel (R); 800-323-5461. **Sax ta[illegible]** Christopher Sax—M2L (R,T); 212-832-8222. **P[illegible] basic unit** with shelf in blue, $20/ea.—Ikea Nor[illegible] ica (R); 800-434-4532. **Bar trolley** by Alfred Ro[illegible] see above. **MultipleOne modular storage** by Ka[illegible] $297/ea.—Topdeq (R); 866-876-3300. **Mourgu[illegible] round trolley,** $830—Ligne Roset, see above. *Page 100 and 101: From left to right* **Sluggis sto[illegible] boxes,** from $1.95-$9.95/ea.—Ikea North Amer[illegible] above. **Folding mesh medium cube** in green, $8[illegible] Container Store (R); 800-733-3532. **Air chairs,** [illegible] Design Within Reach, see above. **Tris stacking t[illegible]** $438; **H + H Shelves** in citron, $102/set of 3—[illegible] (R), 212-966-6665. **Red canvas hat boxes,** $52/[illegible] Everything (R); 800-421-2264. **Folding mesh sm[illegible]** in blue, $4—The Container Store, see above. **L[illegible] storage boxes,** $1,000; **lacquer nesting side tabl[illegible]** $1,230/set—Homer (R); 212-744-7705. **Rope w[illegible] bles,** $279/trunk and cube—Pottery Barn (R); [illegible] 5507. **Nesting cubes** in baby blue, $150/sm.; $3[illegible] $700/lg.—Jonathan Adler (R); 212-941-8950.

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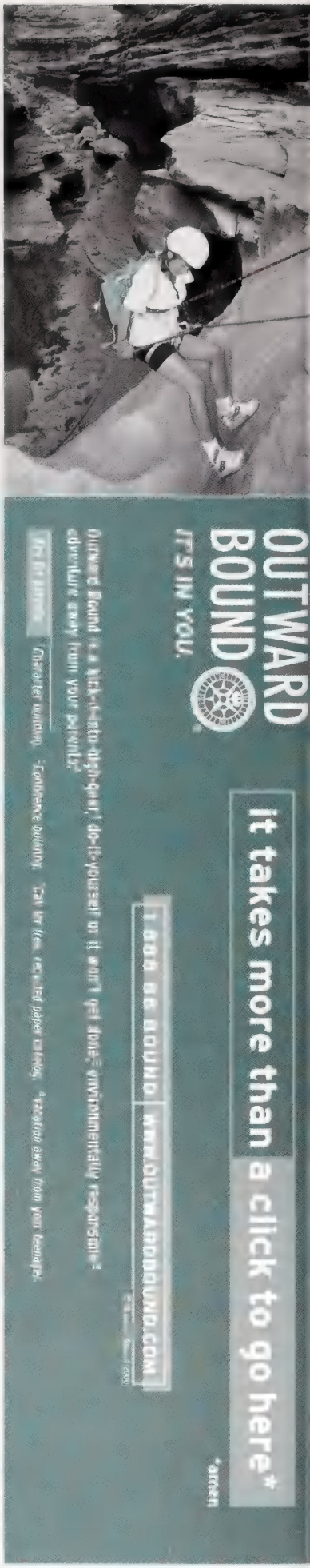
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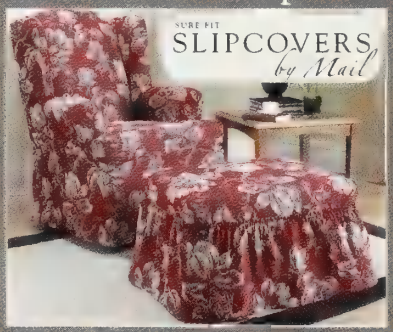
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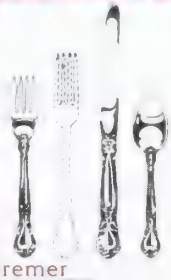
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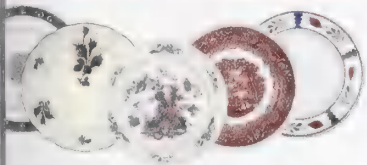


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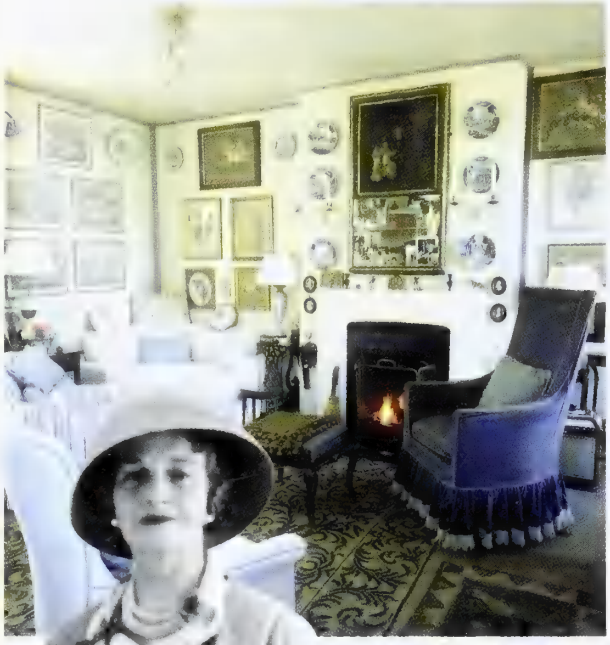
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[clockwise from bottom] Nancy Lancaster in the mid-1960s. The engravings in her sitting room depict formal 17th-century English gardens. Her library occupied the orangery at Haseley Court.





{The fearless American talent Nancy Lancaster ma English "haute" look cozy}

Major Nancy

THEY SAY SHE LIKED GARDENS BEST, HOUSES NEXT, AND HUSBANDS THIRD. REGARDLESS of order, before she died in 1994, Nancy Lancaster had plenty of all three. A high-born Virginia native, Nancy Langhorne Field Tree Lancaster was a close friend of Winston Churchill's and George Bernard Shaw's; one of the most influential English-garden des ers since Gertrude Jekyll; and an owner of the legendary decorating firm Colefax & Fov A hyperactive hostess, Christian Scientist, self-proclaimed snob, archcapitalist, accomplished horsewoman, and world-class clotheshorse, Lancaster loved appropriateness, insisted on rooms with the stamp of history, and became famous for her "buttah yellow walls. Her keen eye helped shape every house she lived in, including Kelmarsh Hall, Ditc Park, and Haseley Court. It's no surprise that this instinctively stylish American powerhouse popularized the English country-house look. Her grand but cozy rooms—brimm with washed-out colors, well-worn wing chairs, crackly old leather, tole lamp bases, anc potted geraniums—were as right as rain. Of all the Lancasterisms that have survived to 2002, "I can't bear anything that looks like it's been decorated" is our very favorite.

Nancy Knows Best

- Old weathered chintz
- Comfy slipcovers with piping
- Dutch delft china hung on walls
- Trompe l'oeil paneling
- Pumpkin orange
- High-backed armchairs
- Walled gardens
- Wedgwood portrait medallions
- Ticking stripes
- Sun-faded black
- Silk damask blinds
- Domed trellises
- Weeping mulberry trees
- Giant topiaries

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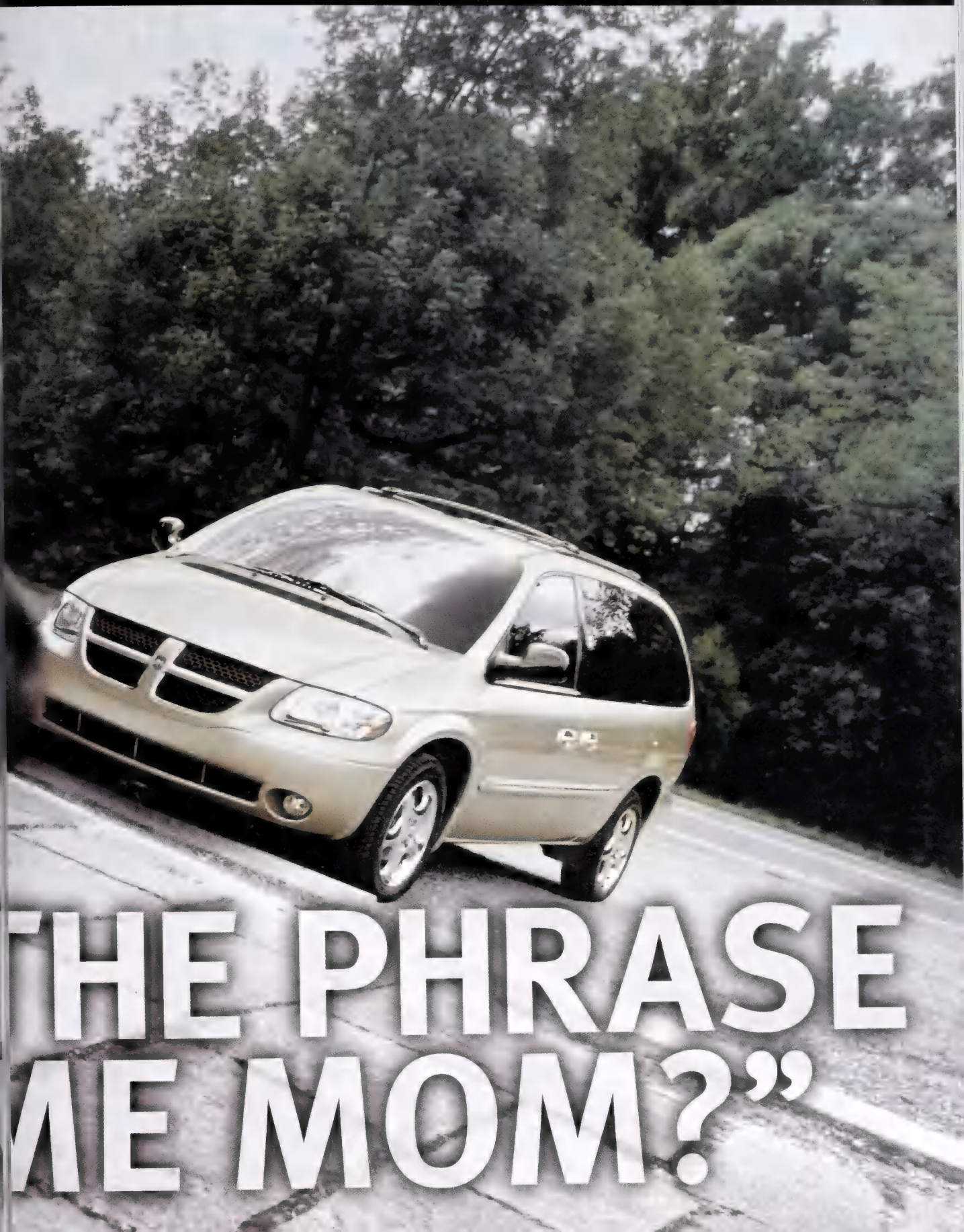
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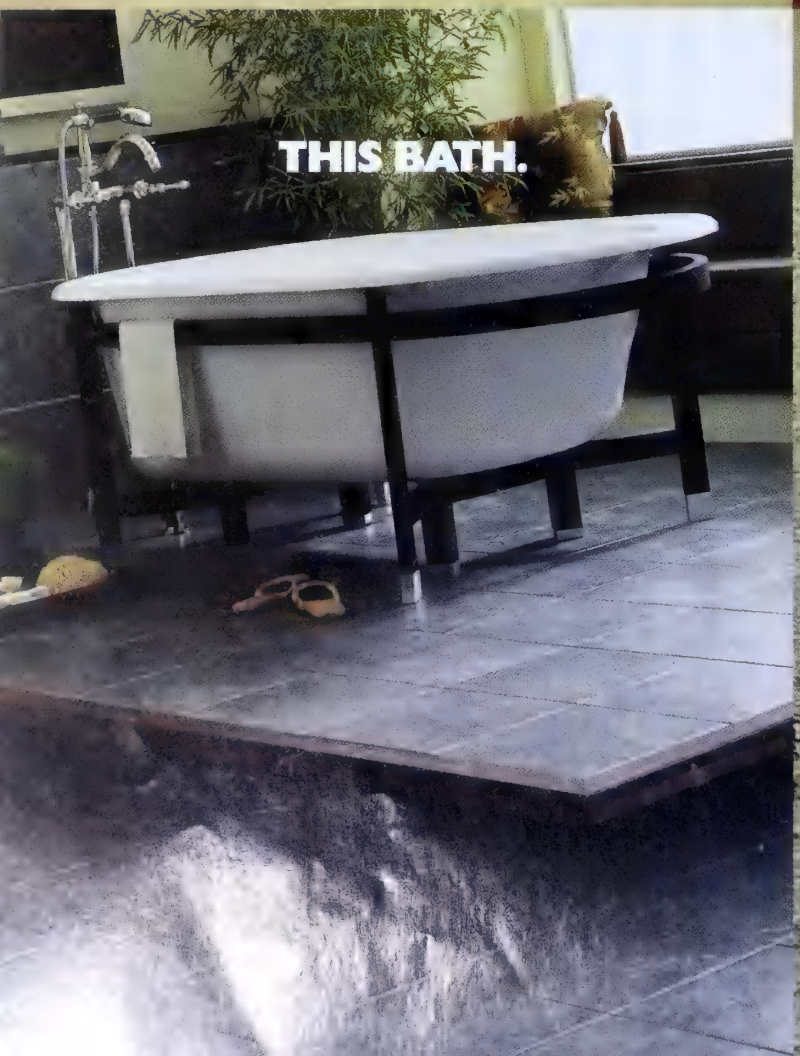

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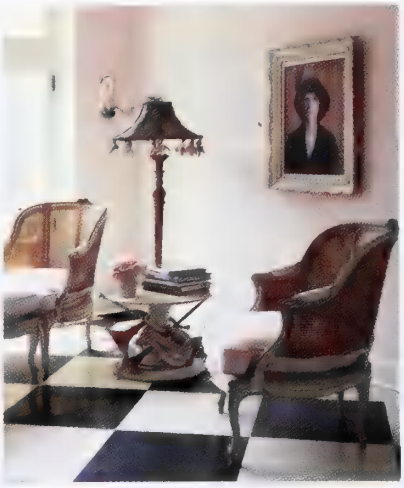
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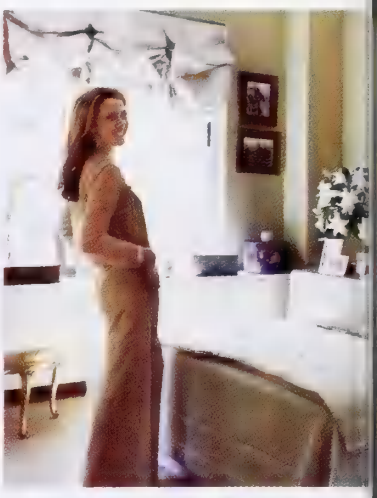
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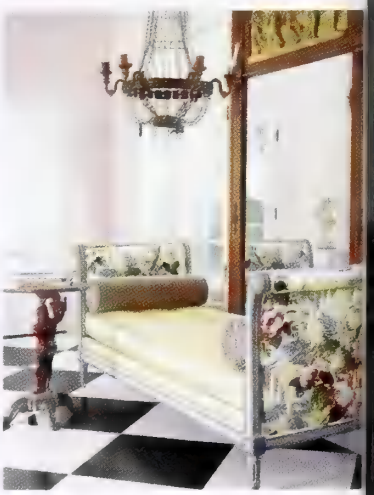
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The Cover
Pastel pink, a French pier mirror, and a 1940s floral pri epitomize sheer whimsy.
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◀**Jeffrey Bilhuber** For almost two decades, Manhattan-based Bilhuber has been designing residential and commercial spaces for modernists and classicists alike. In this issue he applies his design savvy to the wonderful world of carpet, helping readers choose the ideal type, style, and placement for their homes ("Tread Brightly," page 110). His first book, *BilhuberBasics,* is due for publication this fall.



▶**Carl Dellatore** *HB* is celebrating its first anniversary with Dellatore, a master upholsterer who whips up the fabric coverings that grace the pages of "Swatch Watch" each month. In 1997 Dellatore and his partner, Colleen Foo, opened D & F Workroom, a popular resource for New York's design trade. This month's challenge: using fabric to personalize a piece of back-to-back furniture (page 32).



▲**Kristin Smith** *House Beautiful* associate art director is a magazine superwoman by day and moonlight as an actress by night. For the past decade, she has worked as a design in the art departments of several publishing houses in New York. She is especially happy to be associated with *House Beautiful,* as it reminds her of a childhood spent creating furniture arrangements and stylish rooms in her dollhouse.



◀**Hugh Stewart** A New Zealand native, Stewart began his photography career in London, relocated to Australia, and eventually set up shop in New York. For this issue he turned his lens on a cozy Greek Revival house in upstate New York ("Hudson Yankee," page 102). A specialist in celebrity portraits and fashion, he publishes his work regularly in such magazines as *Vanity Fair* and *Elle.*



▶**Carey Maloney** New York–based decorator Maloney penned this month's story about hostess extraordinaire Dorothy Rodgers ("They're Back," page 52). "I have admired her books for years," he says. "*My Favorite Things* was on the bookshelf in my childhood den, and the title always reminded me of the song from *The Sound of Music.*" Maloney is a partner in M (Group) with architect Hermes Mallea.



▲**Michael Witte** After publishing nearly 7,000 illustrations in magazines including *The New Yorker, Time,* and *Rolling Stone,* Witte is adding *HB* to his portfolio with caricatures for our newest feature, "Dueling Designers" (page 40). The artist's first assignment renderings of decorators Alison Spear and William Hodgins. He is currently at work on *Classic Mechanics,* a book and video about the inner workings of baseball.

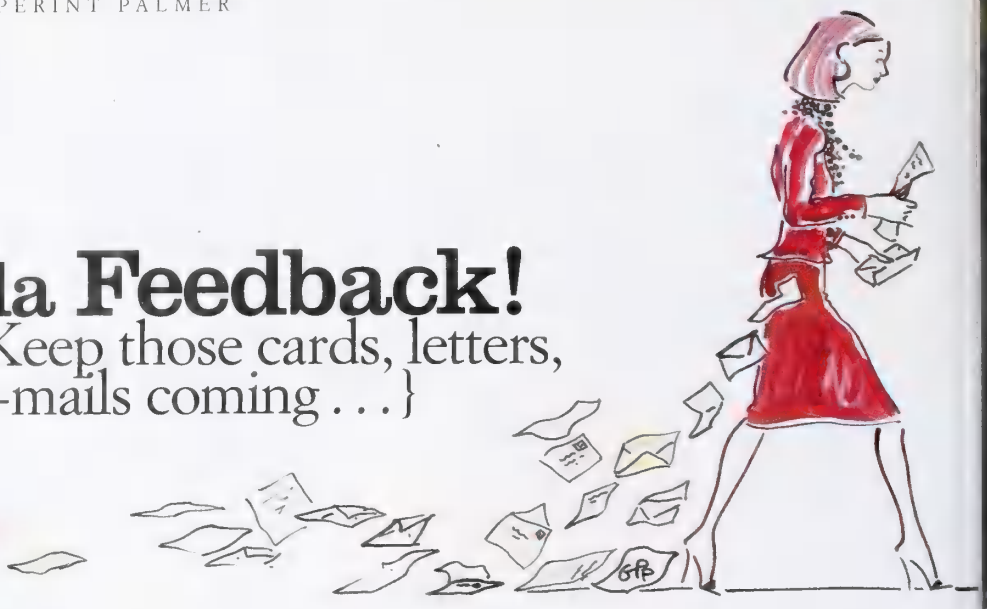

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dear marian.

Viva la Feedback!

{Keep those cards, letters, and e-mails coming . . .}



WHAT A BUSY WINTER! FOR THOSE OF us who are deep into gracious nesting, the holiday spirit hasn't let up. The desire to pamper and delight the people you care about is stronger than ever. As one of you put it, "cooking and setting tables for groups of family and friends" is a renewed American pastime. And because we're entertaining more, in a more personal way, we're on the lookout for furnishings that make our dining rooms and kitchens less anonymous and more colorful. One reader pointed out that for the first time since her wedding, she's craving heavy crystal goblets, china with scalloped edges, and "thick, crisp, creamy white linen napkins." Perhaps most fascinating of all—despite a spate of interest-rate drops—you're telling us that you have decided to stay in your current homes and apartments. I have also decided not to move, but that doesn't mean that change won't be rearing its head. I suspect that suddenly our perfectly serviceable but not perfectly beautiful kitchens and bathrooms will start to look pretty shabby. Hello, remodeling: it might be time to improve on what we already have. Never forget that despite the mess and tumult involved in all renovations, the payoff will be huge.

One totally unexpected trend: your color preferences are changing. That tried-and-true, ever-popular blue and white combo is being usurped by red and white, peach and white, coral and white, and brown and white. You are definitely moving into warmer territory, and we're 100 percent behind it. This is the right moment for robust, sensual colors that make you feel wanted, protected, and cozy. Cool tones will soothe you, relax you, and inspire you, but a great shade of red goes straight to the heart. And here's what's on your minds.

High Point High

Dear Marian,

It was a pleasure spending time with you at the furniture market in High Point, North Carolina ["Style Beat," January]. As *House Beautiful*'s "guest editor," I learned a lot and had a great time—and I love the darling black caned chair from Hickory Chair and the gift basket from Bernhardt filled with goodies. Thank you so much for all your kindness.

Ruth Dalzell
Atlanta, Georgia

Dear Ruth,

You weren't the only one who was thrilled with the trip. We got a view of the kind of furniture that you—a typical *HB* reader—really want. It helped us to watch and listen to you. In fact, we had such a good time showing you around, and showing you off, that we're going to initiate another reader contest for the High Point market next fall. Attention all furniture-crazed readers: the rules and guidelines for the next contest will be announced in the May issue. On your mark

Table Talk

Dear Marian,

What was William Yeoward think when he designed his tall tableau ner at Eight," December]? When a dinner party I want to make eye tact with guests, not a tall vase or of platters. Keep it low, Mr. Yeow

Jane M
Cincinnati

Dear Jane,

William is one of the most experie and successful hosts we know. He never set a table with objects so hi that people couldn't see one anoth the table he arranged was styled s you could see all of the objects he and the angle of the photo exagge their height. He would never rig u dinner party setting that wasn't co fortable and correct.

State of Mind

Dear Marian,

In November you printed *HB*'s an "Designer Directory," and I did a of designers by state: New York: 8 California: 16; Washington, D.C.: Georgia: five; Massachusetts: four; necticut: three; Illinois: two; Mary two; Texas: two; *(Continued on pa*

Please e-mail Editor in Chief Marian McE at mmcevoy@hearst.com or send your lett Dear Marian, House Beautiful, 1700 Broa 29th floor, New York, NY 10019. Be sure include a daytime telephone number. Lett may be edited for clarity and length.


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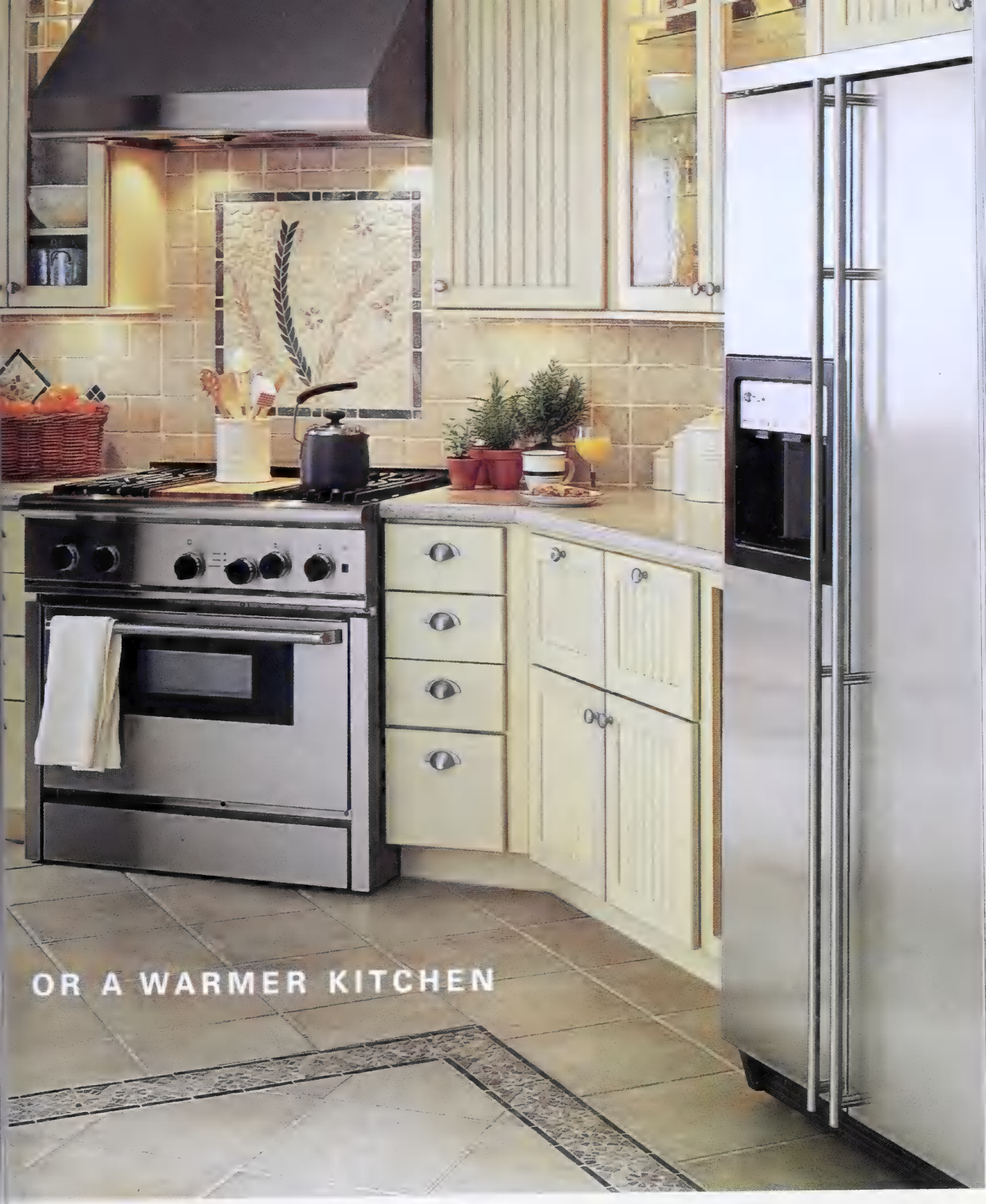
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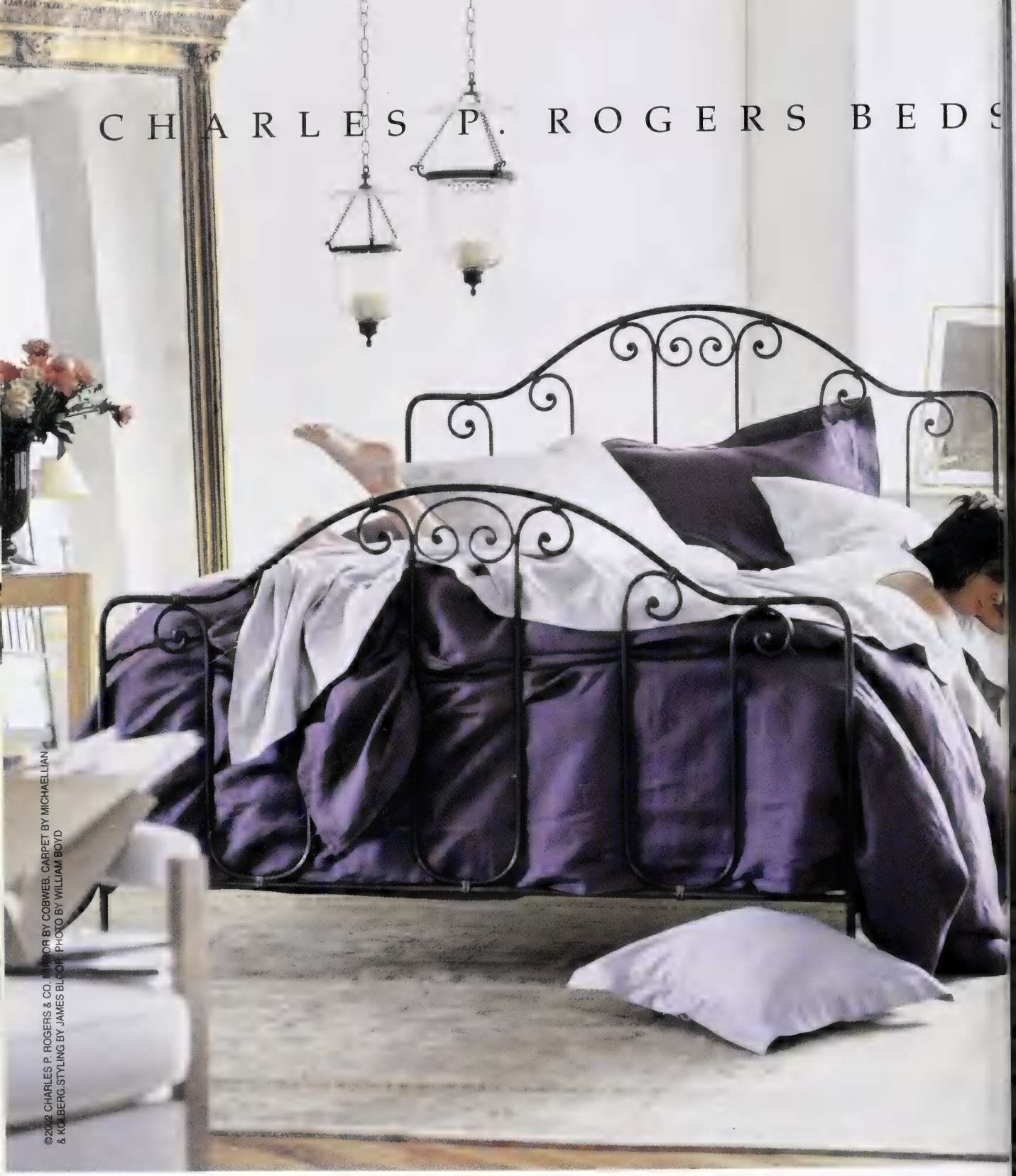
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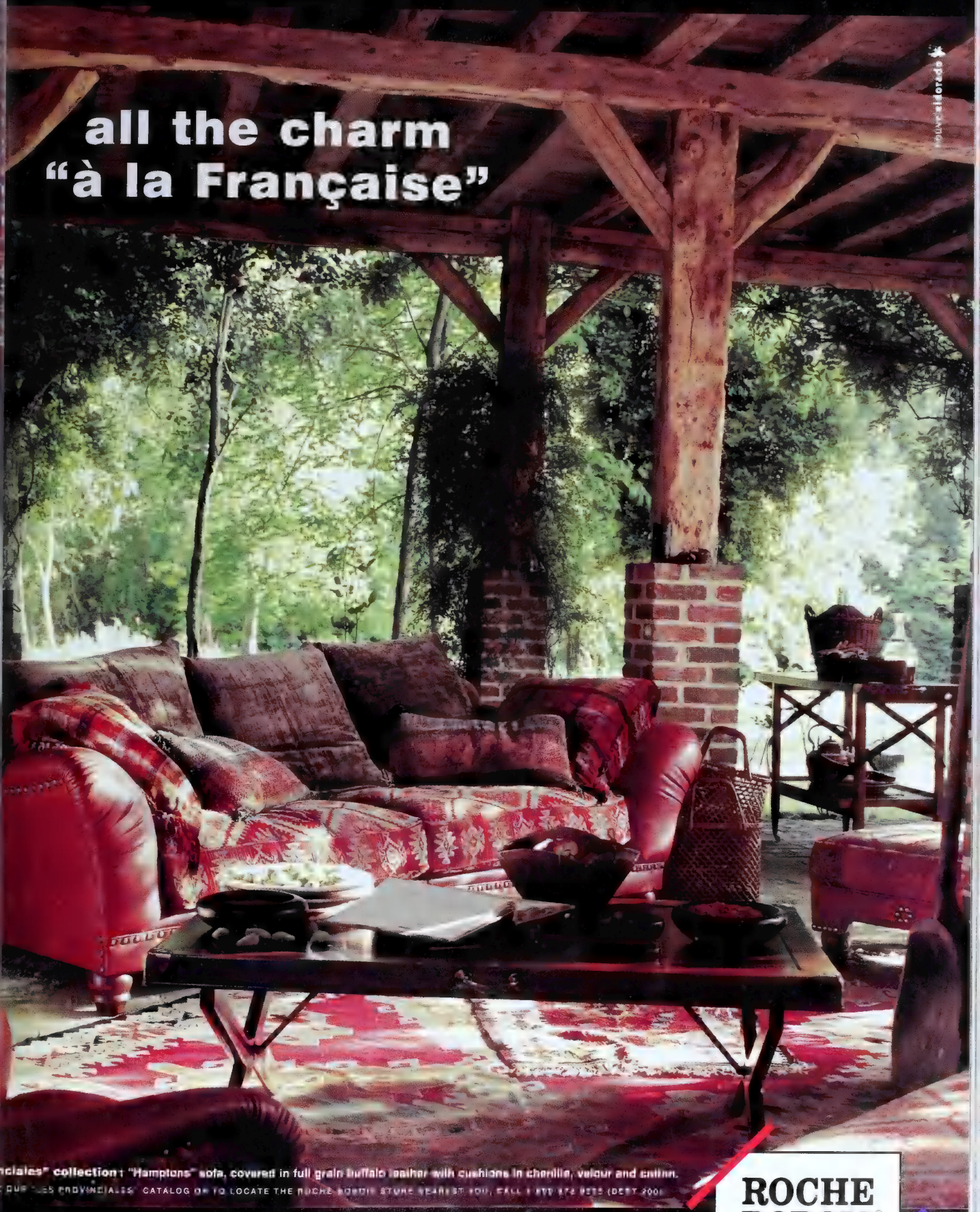
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A gorgeous case of the blues



1. Coeur dessert plate, $140 for six; from Philippe Deshoulières, through Lalique: 800-993-2580. 2. September bowl, $350; from Kosta Boda: 800-351-9842. 3. Sunny Day cup, $15, and bowl, $20; from Rosenthal: 800-804-8070. 4. Arc en Ciel charger, $100; from Haviland & Parlon, through Lalique: 800-993-2580. 5. Pink Glendora goblet, $129 for two; from Waterford: 800-955-1550. 6. Pink Astor salad plate, $144 for [illegible]; from Spode: 800-257-7189. 7. Pink Tropic salad plate, $148 for 5-piece place setting; from Raynaud, through DeVine Corporation: 732-751-0500. 8. Sunny Day platter, $50; from Rosenthal: 800-804-8070. 9. Pretty in Pink cake server, $198, and serving fork, $190; from DeVine Corporation: 732-751-0500. 10. Mandalay dessert plate, $85 for 5-piece place setting; from Royal Worcester: 800-257-7189. 11. Tropical Paradise dinner plate, $44; from Lenox: [illegible]-LENOX.

Everything's coming up roses



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All that glitters in gold and silver

DOMOCHLA
HOUSEPLANTS

Photographer: JOSHUA SHELDON

Writer: CAROLYN SOLLIS

Producers: CAROLYN SOLLIS and ELAINE WRIGHTMAN

▼Greg Jordan New York for Scalamandré **(GJ No. 3509)**; 31"h. x 51"d. x 23½"l.



Double Take

{Greg Jordan's dos-à-dos goes back to the future



▶Travers's **Rollins Stripe** (#101933) in red/white; 100% silk; 52"w.

INSPIRED BY PILLOWED MOROCCAN BANQUETTES, DESIGNER Greg Jordan's modern dos-à-dos has multiple personalities. The dos-à-dos (literally "back to back") dates from the era of Napoleon III and was actually called a *boudeuse* in French (from the verb *bouder,* "to sulk"). To separate two seated persons who did not wish to speak to each other, the Victorians also favored the small settee with the unconventional twist. But Jordan's update, part of his new furniture line for Scalamandré, is hardly something to sulk over; rather, it makes a cozy perch for two, in front of a fireplace or on one side of a coffee table. The dip i the center and the comfortable cushions actually facili long, friendly chats.

"A piece like this just oozes personality," says *HB's* upholsterer, Carl Dellatore. That personality improves nine times over when the dos-à-dos is covered in diffe fabrics, from Park Avenue proper to Champs-Élysées chic. "When you select fabrics for quirky furniture lik this, the choice is either to be a little crazy or to stay in control." Stripes star as big blocks of color with

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Bergamo's **Prisca** (#22004/5); 65% cotton, 30% silk, 5% polyacrylic; 55″w.



Rose Cumming's **Scalinatta** (#5362-1) in red; 100% silk; 54″w.





Scalamandré's **Puntini** (#26578/008) in coral; 60% linen, 40% silk; 55″ w.

Nuts & Bolts

corator Sister Parish said, "Every room needs
nave a personality chair." This piece has charm,
aracter, and actually starts conversations.
periment with both traditional and modern
terns. A fabric can give a contemporary kick
a stuffy piece or tame an avant-garde shape.
y with stripes. Running them in a variety
directions accentuates a piece's different
nes.

tripe cut on the bias makes great trim. Jim
ompson's gold and white Regalia stripe is
on the bias and is used as welting and as a
e around the base.

used self welting as well as solid grosgrain
on for trim. If you use grosgrain ribbon,
eeds a bias clip with scissors at one-inch
ervals so it will round a corner smoothly
en it is stitched.

a modern finish, eliminate welting and
w the fabric to speak for itself. >

Jim Thompson's **Regalia** (#1045/04) in Sutter's Gold through Zimmer + Rohde; 100% silk; 48″w.



Swatch Watch



Christopher Hyland's **Platessa** (#SB15523/4) in navy; 100% silk; 56"w.



Clarence House's **Hommage à Cocteau** (#33949/5); 69% linen, 31% silk; 55"w.



Mulberry's **Flute Fringed Silk** (#FD396/K42) through Lee Jofa; 83% acetate, 17% silk; 55"w.



Fonthill Ltd.'s **Malmaison** (#1909/06) in sky; 57% bemberg, 43% cotton; 55"w.

Travers's pink and white Rollins Stripe, run horizontally to pump up the piece's shape. Ro Cumming's red and white Scalinatta, though more traditional, looks hip when upholstered several different directions. Mulberry's Flute Fringed Silk, a fabric with double rows of sex red eyelash stripes, is positively racy by comparison.

Grand, formal patterns in silks and damas required careful planning in order to enginee them over the frame. The motifs were placed and matched to fall gracefully as well as high the designs. Trims were kept to a minimum, although they do add definition and punch, a simple welting was the norm. A tasteful fring from M&J Décor was added to Bergamo's m green Prisca floral, just enough, Dellatore say "let the ankles show"; on Scalamandré's Pun polka-dot pattern, a fuzzy row of moss fringe takes the dos-à-dos from demure to divine.

For more on Swatch Watch, go to www.housebeautiful.com.



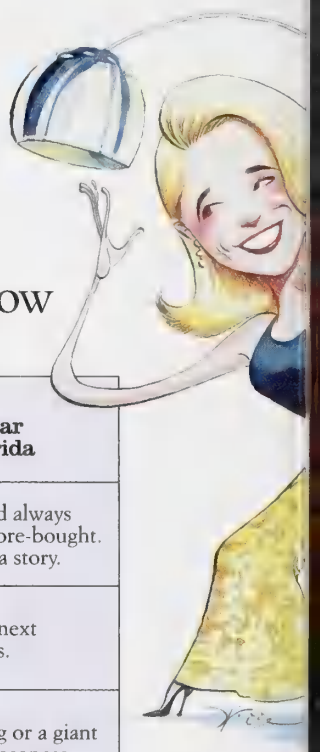
DANIEL SWAROVSKI
PARIS

Illustrator: MICHAEL WITTE

Producer: CAROLYN SOLLIS

Accessorize This!

William Hodgins and Alison Spear tell us how



Designer	William Hodgins Boston, Massachusetts	Alison Spear Miami, Florida
Mantra	While accessories give a room character, don't overdo it.	Accessories should always seem personal, not store-bought. They should tell a story.
Words to the wise	Don't spread accessories around evenly; group them to make a point.	Cleanliness is next to godliness.
Behind a sofa	Hang a large painting flanked by smaller ones.	Hang a great painting or a giant mirror flanked by sconces.
On a mantel	A handsome clock flanked by a pair of cachepots. Also try tea boxes and a single candlestick.	I love found objects: a beautiful stone, a piece of driftwood, a colorful child's sculpture.
On side tables	Keep it simple: a lamp, a saucer, a box, or a small sculpture.	A lamp, a telephone, or even nothing, so that you can put down a drink.
Symmetry	It helps anchor a room, but should not be the rule. Try asymmetrical arrangements.	It creates harmony, organization, and balance. I always buy pairs of lamps, urns, vases, trays.
Books	To quote Billy Baldwin, "You can never have too many."	Walls of books are the best decoration of all.
Family photos	Put them in private rooms.	Put them in private rooms.
Throw pillows	I like them in clean colors and tactile textures, without fussy trims.	Are okay if they match the upholstery they are placed on. I love big floor pillows.
Flora	Forget fakes and plastics. Go for dried hydrangeas if you want a permanent arrangement.	I'm a one-color, one-flower gal. I'm partial to real orchids and hydrangeas.
Lamps	I prefer classical lamp bases with glazed finishes. Lamps should never be the focal point.	I love pairs, and I love floor lamps, particularly the Arco lamp by Achille Castiglioni.
Candles	Candles are always romantic, but leave the strong-scented ones in the shop.	Are great but look awful unlit. Don't let them get grubby.
Personal favs	Astrolabes, creamware, small sculptures, and anything in citrus green.	Seashells, Floridiana, vintage fabrics, a state flag draped over a mantel, and bamboo lamps.
[illegible]	Look for contrasts in materials, finishes, and periods. Change and revise accessories regularly.	Display only things you love that have meaning and provenance. No fakes and no clutter.

"Anything in citrus green"

"No fakes and no clutter"





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[this view] Carolyn Roehm (right) with friends David Monn and Gayfryd Steinberg, just hours before curtain. [below] A simple bouquet in silver julep cup.

Fête Accompli

{For the New York City Ballet's annual spring gala, Carolyn Roehm created a design scheme that was right *en pointe*}



SOMETIMES I LOOK BACK IN DISBELIEF AT MY LIFE DURING THE 1980S AND '90S. WE baby boomers were young, full of energy, and, at times, probably full of ourselves as well! Some of us were privileged to be part of a new type of wealth—new in the scale of its enormity—and many critics wrote us off as decadent socialites who did little with our lives but make money, spend extravagantly, and go to parties. But while the society and gossip pages chronicled trophy wives in their showy pouf dresses and jewels, the unprecedented amount of money raised for charitable causes often went unreported. For well over a decade we chaired events, raised and gave millions, and coerced our friends into buying tickets and going out night after night. My friend Gayfryd Steinberg and I worked for many concerns—at one point we were associated with more than >


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Roehm Economics

- Plan a reasonable budget, and reserve some money for last-minute emergencies.
- Let the event inspire your decorating theme.
- Bold fabric patterns (such as stripes and polka dots) and bright colors lend instant visual punch and make a lasting impression.
- Use flowers, fruits, greens, and berries that are in season. They look great, last long, and are cost-effective. The same goes for the food you serve.
- Carnations and other less glamorous flowers can be beautiful when used correctly. There are no bad flowers, only bad arrangements.
- Do not underestimate the dramatic effect of lighting, and be sure to account for it in your budget.
- Consider decorating with plants in place of cut flowers. They can be reused or brought home.
- Serve as few courses as possible. If you feel obligated to serve a first course, pre-plate it before guests arrive.
- Keep music low during dinner, and organize your selections in a formatted schedule.
- Encourage the organization to keep speeches to a minimum, and ask speakers to be brief and concise.



The blue and white theme matched the lighting in one of the evening's ballets.



Bold stripes make a straightforward setting look special.

40 charities, benefiting everything from AIDS research to the New York Public Library. While some of our first party decorating efforts were a bi the top, it was great training and helped us figure out what worked and v didn't. We learned to make a statement with a limited budget and how t please both an organization and its guests.

In the aftermath of September 11, more Americans are getting involve in benefits around the country, and so many charities need help. Whenev you are planning an event, it's important to consider six points: 1) What the intent of the evening? 2) What is the organization's message? 3) How much money do you want to raise? 4) How many people are expected to attend? 5) What are the pluses and minuses of the space where the bene will be held? 6) Should any thematic notes be incorporated into the gala itself? After answering these six questions, establish a realistic budget.

When the New York City Ballet was seeking out a new look for last ye spring gala, Gayfryd and I applied our years of experience to designing a implementing the evening's decor. For us, the answers were obvious. Two new ballets by Peter Martins and Christopher Wheeldon were premierin our goal was to raise $1 million from 900 guests to support the company. knew that the lighting in Martins's ballet was basically blue and white, an that Wheeldon was doing something young and spirited. We chose bold and white stripes for the tablecloths and seat cushions, rented blue and w cachepots, painted matching stripes on large fiberglass flowerpots, and b rowed four beautiful blue and white planters. Since it was springtime, we large branches of cherry blossoms in the planters and a mix of cherry, lila and crab apple blossoms in the flowerpots. Tables were set with small bo quets of affordable carnations, stock, and tulips in silver julep cups; gree ferns added a lush counterpoint in the center of each table, punctuating the blue and white. It was a magical finale to a well-choreographed even



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Writer: MARIO LÓPEZ-CORDERO



Great Dane The Egg. The Swan. The Ant. To Danish design aficionados these names don't conjure images from a biology textbook—they bring to mind the iconic creations of architect Arne Jacobsen (a group of his Ant chairs, right). Through June 2 the Danish Design Center in Copenhagen is marking the centennial of his birth with an exhibition that highlights his furniture and product designs.



Designer Dossier: Tom Scheerer "I don't go to Florida w
out shopping the Dixie Highway," says New York–based designer Tom Scheerer, w
Palm Beach projects give him frequent opportunities to scour the antiques-laden st
of asphalt that runs the length of West Palm. A favorite haunt: Bruce Erhard Antic
where he found some "wonderful Scandinavian Windsor-style chairs that had prob
been there for a while because they looked so weird in Palm Beach, but they were p
fect for a house I was doing in Nantucket. It's great to shop for things out of context
Bruce Erhard Antiques, 6407 South Dixie Highway, West Palm Beach, FL; 561-588-728

A few things to note for February



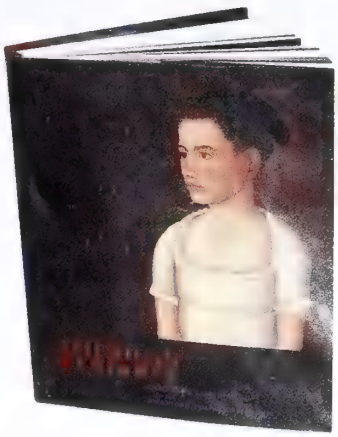
Shop Talk: Natasha Esch Design

Natasha Esch has always had an eye for beauty, first as president of Wilhelmina modeling agency and now as an interior designer. In her new Los Angeles shop (left) she has gathered "unique and gorgeous" finds, such as a pair of vintage Gracie wallpaper screens, a Barcelona table, and a Louis XVI armchair. She also stocks vintage design books, including "anything by David Hicks." *Natasha Esch Design, 7374 Beverly Boulevard; 323-938-1232.*



Variety Show

The Musée des Arts Décoratifs in Paris may be the only institution to possess a clock from Mar Antoinette's bathroom, a candelabra that virtually launched the Rococo mo ment, the bed of a famed courtesan, and an archetypal 18th-century armchair (above). It all travel Stateside in "Stuff of Dreams," a loan exhibiti on view at the Portland (Oregon) Art Museum through April 28.



Book Smart: American Radiance

In 1962 Ralph Esmerian bought a Pennsylvania German plate, the first piece in a folk art collection that grew to become one of the largest of its kind. *American Radiance* (Abrams, $75) offers a comprehensive look at the paintings, sculpture, and crafts from Esmerian's trove, recently donated to the American Folk Art Museum in New York and featured in an exhibition of the same name through June.



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Portrait: LIZZIE HIMMEL

Writers: LEIGH and LESLIE KENO



{Exceedingly sensuous and intricately inlaid, 17th-century **Dutch Baroque** furniture has never gone out of style}

Dutch Treat



Antiques experts Leslie (left) and Leigh Keno delve deep into a circa-1700 Dutch clothespress [top].

DURING THE LATE 17TH CENTURY, HOLLAND WAS flooded with French Huguenots forced to leave their homeland because of the revocation of the Edict of Nantes, which had allowed them religious freedom. They brought along their sense of controlled sophistication, influencing everything from food to furniture. Dutch cabinetmakers, who prided themselves on their craftsmanship, began not only to emulate the French style, but to surpass it. Their furniture soon incorporated the bombé form—a low, sensuous swelling—as well as intricate marquetry. This move toward highly detailed design sparked a renaissance in Dutch furniture making for the next several decades. Leslie Keno recently purchased a circa-1700 Dutch marquetry clothespress at auction and discussed its merits with his brother, Leigh.

Leigh Keno: Dutch marquetry furniture is one of the most work-intensive yet affordable antique furniture styles on the market today. Originally, pieces like this one were called "linen presses" and intended for storing textiles.
Leslie Keno: This clothespress is in the Baroque style, from the late 17th or very early 18th century. The shaped cornice gives it an architectural sensibility, which typifies Baroque furniture. It almost looks like a portico.
Leigh: The shell is like a keystone, as if it were carved in stone, and the flowers give it an organic feel.



Generous curves and intricate marquetry characterize the Dutch Baroque style.

Leslie: It's an extremely functional piece—I use it at home to hold books, a stereo, and a television. Inside, there are several shelves with little drawers.

> "There are huge inlaid urns with flowers inside the doors, so I get distracted when I watch TV"

Leigh: When you're watching a really good movie, do you get distracted by the piece itself?

Leslie: There are huge inlaid urns with flowers inside the doors, so I do get distracted when I watch TV. A bird is perched on each urn, along with butterflies on the upper corners of the door panels. You see the sand-burned satinwood inlay. What's even nicer is that the walnut-figured veneer is book-matched.

Leigh: An entire area of furniture making revolved around dyeing wood. It was stained by boiling it in various chemicals that produced different colors. I think the Dutch were the best at it.

Leslie: Both the undulating lines and the bombé form came out of Holland; I think it influenced the American bombé furniture that sells for record prices today.

Leigh: Scholars in America have always speculated about the origins of the bombé form. I think it's based on 18th-century English pieces, which were inspired by the Baroque movement going on in the Netherlands. Inlaid furniture goes back to the Egyptian period. Middle Kingdom Egyptian furniture is inlaid with contrasting woods and exotic stones such as lapis. This piece is an extreme case of *horror vacui*—the fear of empty space. The essence of Baroque is the contrast of light and dark, and the use of light and dark is clearly evident in this piece.

Leslie: It's true; the Baroque style is almost theatrical. The secondary wood here is oak, which is typical of a lot of Netherlands furniture. And there are tulips on it, which reflects the Dutch tulip craze.

Leigh: In Dutch households, clothespresses were among the more expensive pieces of furniture because they stored valuable items. All the drawers and cabinet doors were made to lock so that no one could steal what was inside. How did the movers squeeze it into your new apartment?

Leslie: It wasn't that difficult, actually, because it breaks down into many pieces. The doors and the cornice come off, the upper section breaks down into side and back panels, and the shelves are all pinned together. If the piece couldn't be dismantled, you'd have to have a doorway that was eight feet high.

Leigh: To reproduce a piece like this today would probably cost about $100,000 in craftsmanship and time alone. However, this original might be bought for around $40,000.

Leslie: If the clothespress were on *Antiques Roadshow,* people would be drawn to it for its lovely patina alone.

Leigh: Sensuality in furniture sells. ■

Illustrator: MAURICE VELLEKOOP

Producers: MARIO LÓPEZ-CORDERO and AMANDA DAWSON

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Tread on Me Charlotte never lets anyone walk all over her, but she has no qualms with those who wipe their feet on her monogram—as long as it's on the doormat she bought at www.williams-sonoma.com. The possibilities are also endless at www.yourdoormat.com.



Double Platinum Platinum-monogrammed china from www.kitchenshop.com hits the top of the charts when it comes to Charlotte's tableware of choice.



Table Talk Pink block-lettered linen napkins with hemstitching from www.monogrammedlinenshop.com are the talk of Charlotte's dinner parties; try www.graciousstyle.com for more fanciful interpretations.

Carried Away A classic embroidered tote from www.llbean.com will hold just about anything. Charlotte was so enthusiastic with hers that she ordered three more: in black, pool blue, and rosewood.





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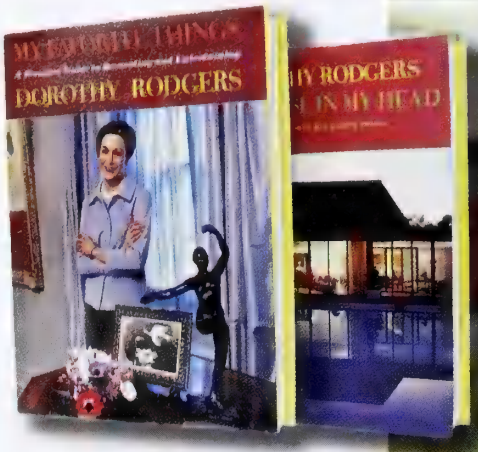
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Writer: CAREY MALONEY





{Decorator **Dorothy Rodgers** was her era's hostess with the mostest—and way larger than life}

Mrs. Rodgers's Neighborhoo

IF TODAY'S GLUT OF DO-IT-YOURSELF LIFESTYLE GURUS had a forebear, it was Dorothy Rodgers. Wife, mother, inventor (with patents to prove it), hostess, decorator, tastemaker, and writer, she was charming and chic without ever being self-aggrandizing. She did not give lessons on how to smoke your own pheasants or build a dovecote, but rather championed common sense and ideas for stylish living. Rodgers would have suggested that you find someone else to smoke your fowl.

A native New Yorker and to the manner born, she was 20 when she married composer Richard Rodgers, in 1929. They settled in London, where her "honeymoon" house came with a staff of six and assorted managerial headaches. Along with homemaking lessons, she took a crash course in society (learning straight off that one doesn't decline luncheon with the Prince of Wales). Moving in an orbit that came to include Hollywood, New York, and Connecticut, she honed her craft, studying French cuisine, furniture making with Paul Frankl, and sculpting with Aleksandr Archipenko. A decorating stint gave her professional savvy, and in her 40s, her daughter [illegible]n, she began to (Continued



Always a step ahead, Dorothy F built an ultramodern Connecti country house in 1967, views of are shown here. She also penne books, now collector's items.







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Photographer: JOHN ELLIS
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Tom Beeton at his de his Los Ang headquar located in a for apartment build

Busy Beeton

{Decorator **Thomas Beeton's** Los Angeles office buzzes with organizat

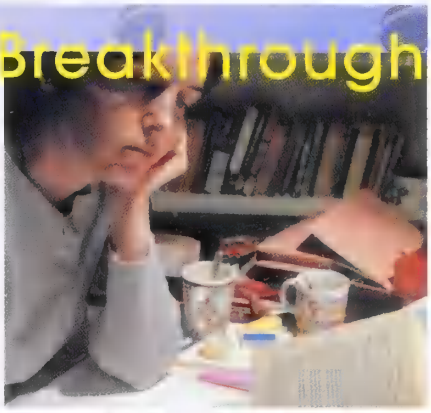
TOM BEETON'S WORK OFTEN COMES WITH A DOSE OF TRADEMARK COLOR: AN ENTICING COMBINATION OF DEEP UMBE with a bracing hit of orange. It's on his business cards—a plump bee, outlined in inky brown, wings raised against a pers mon sky—a[illegible] in his design for Chadwick, a hip Beverly Hills restaurant with dark Craftsman-style wooden chairs and s shaded in clem[illegible]ured silk. When you close the street door to Beeton's second-story offices, in Los Angeles, it's th again: the door's [illegible] been painted bitter chocolate and detailed with a fine line of marigold. "I like the inte of the combination, [illegible] that we are not of the beige, Jean-Michel Frank school."

Located in a formi[illegible]r that's been built and rebuilt since the 1920s, Thomas M. Beeton + Associate

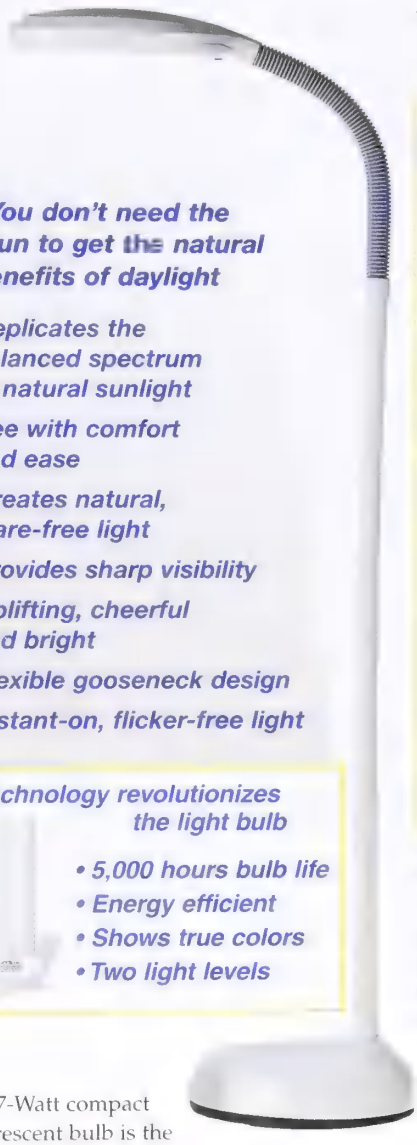
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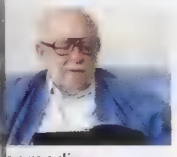


ver since the first human went into a dark cave and built a fire, people have realized the importance of proper door lighting. Unfortunately, since Edison vented the light bulb, lighting technology s remained relatively prehistoric. Modern ht fixtures do little to combat many mptoms of improper lighting, such as e strain, dryness or burning. As more d more of us spend longer hours in front a computer monitor, the results are compounded. And the effects of indoor lighting are not necessarily limited to physical well being. Many people believe that the quantity and quality of light can play a part in one's mood and work performance. Now Verilux®, a leader in healthy lighting since 1956 has developed a better way to bring the positive benefits of natural sunlight indoors.

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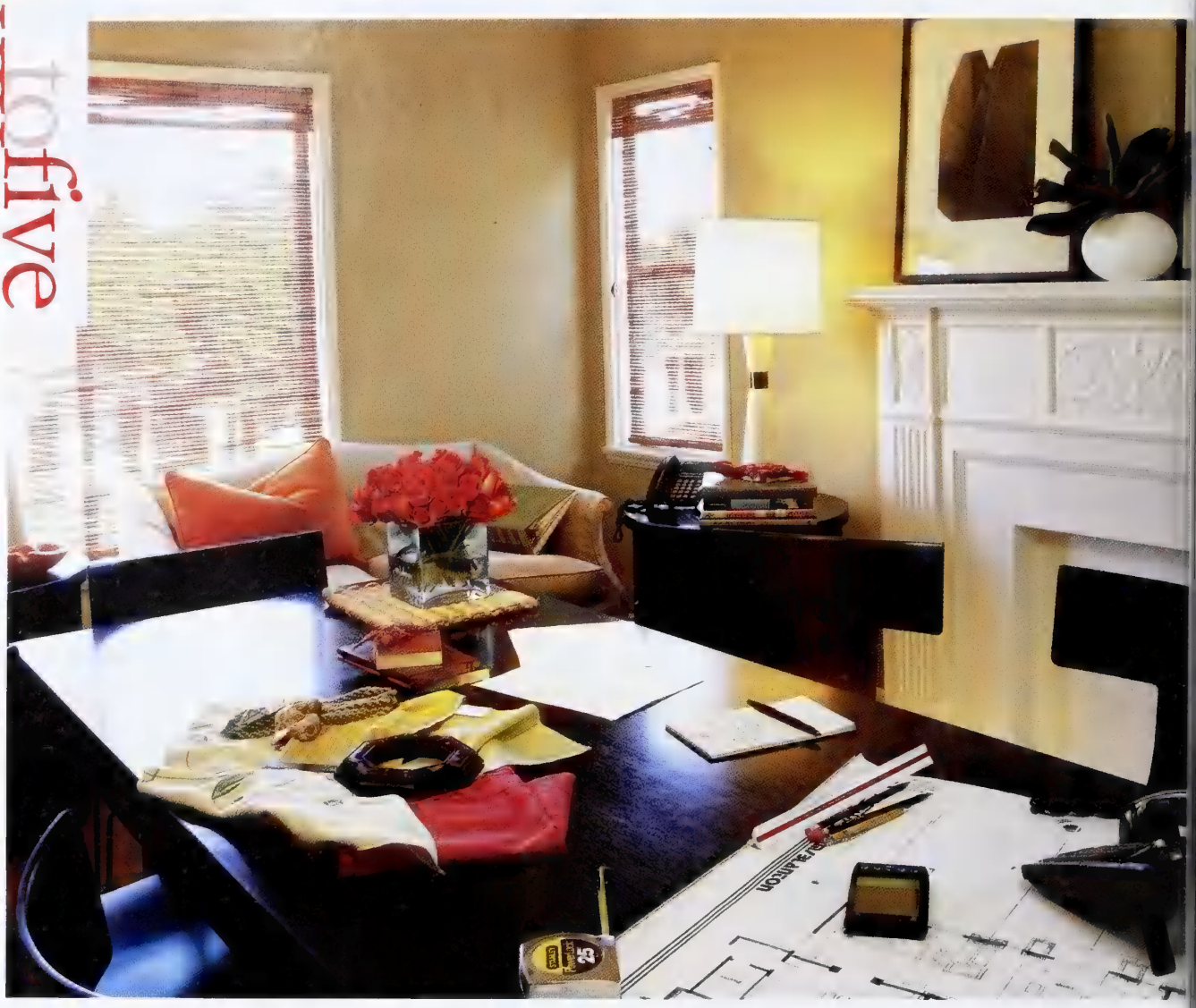
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[top] The table in the conference room multitasks to suit almost every business purpose. [above] Curvy lamps and vases offset angular furniture in Beeton's office.

Office politics

- Choose a bold color scheme to anchor your space; don't be afraid of wild combinations.
- A conference table should be large enough to spread out plans and papers but small enough to encourage intimate conversation.
- Curvy accessories (like lamps and vases) make boxy office furniture seem less rigid.

bears traces of earlier domestic incarnations: a deep bay wind with an unromantic alley view, a white-on-white Adamesque mantelpiece, and pocket doors between adjoining rooms. "It has a wonderful feeling to it, with kooky flapper-era bathroo and a kitchen that doesn't really work," he says. In his own office, a simple flat file holds drawings and plans; across the room, a curvaceous 19th-century étagère stores books and prints. A pair of ebony lamps, sensuous as Cubist sculpture, meet sleek minimalism in the form of a brushed-steel archite tural drawing lamp. Beeton also has a field day with textures floors are covered in sisal bouclé carpeting, and several walls are papered with Madagascar matting, its flat-weave surface gigantic tackboard used for project presentations.

The book-lined conference room could easily double as a cozy dining room, but it's also practical and hardworking, ce tered on a large ebonized wood table that is ample enough f viewing blueprints and congenial enough for group discussi Even the extensive design library has been catalogued: Beeto devised a checkout system, complete with borrower's cards, keep track of the 600-plus volumes as they circulate interoffi or wander away to project sites. "I'm part father figure, part schoolmarm," says Beeton. "We have to keep the books orga nized or they disappear." ●

Love Needs No Pedigree



Photo by Mary Bloom

Interior Designer Mario Buatta, aka The Prince of Chintz, with 6 week old "Olivia".

The Prince and the P🐾w-per

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RATTAN



50 ways to **personalize** your rooms



d a contrasting colored trim to living room curtains. • Line up ifferent candlesticks on your fire- mantel. • Flank every comfort- chair with a magazine rack or l. • Honor favorite family photos good-quality frames. • Affix silk ing to the top and bottom of your shades. • Stand small framed rcolors on side tables. • Toss one- kind throws over the arms of and wing chairs. • Go easy on netry—more than three matched of anything in a single room is nuch. • Take advantage of a tall r cabinet: fill it to the gills with treasures. • Frame every piece of fferently. • Fill shallow wooden s or small deep trays with colored ils so that you can sketch or lists whenever the urge arises. cessorize a large sofa with a dozen ish pillows in six different prints. sition a footstool in front of your ite armchair. • Unmatch your lamps. • Throw a colorful ug on top of your sisal carpet. oup family photos on one large sofa table. • Slide a child-size chair to the side of your fireplace. • Use two different sizes of pink or red roses for bouquets. • Buy a bigger, prettier umbrella stand. • Accent accessories with braid or grosgrain ribbon. • Hand-print place cards for your next dinner party. • Place a big piece of blood-red or white coral on your hall table. • Stack books and magazines on chairs and bedside tables. • Buy a new pet bed for your dog or cat and cover it in a perky toile or Provençal print. • Paint one wall in your living room a contrasting color. • Hang your favorite pictures on the most prominent wall. • Cover the top of a wooden sideboard with a pretty linen cloth. • Reframe your photos and works on paper in different-colored mattings. • Store your mascara, eye pencils, and lip- sticks in a battery of silver-plated cups. • Have your good sheets and towels monogrammed. • Place mini CD players on bedside tables in guest rooms. • Use different patterns of china for every course. • Add berries to your flower arrangements. • Five minutes before guests arrive, spray your favorite perfume in the foyer. • Install swing-arm magnifying mir- rors in bathrooms. • Invest in an array of bed throws and change them every month. • For holiday dinners, give every guest a hand-picked party favor. • Stock your bar with glasses in myriad shapes. • Upholster a bed- room chair in crewelwork fabric. • Dress up your four-poster bed with a sheer canopy of pale gauzy cotton. • Lean diminutive paintings against stacks of books. • Use an underskirt *and* a topper on your dining table. • Hand-embroider your guest towels. • Contrast your tablecloth and napkin colors. • Design a "centerpiece scene" of five small to medium bouquets rather than one large one. • Serve drinks on large and small trays lined with crisp linen napkins. • Sheathe your houseplants in friendly old tole cachepots. • Add lots of condiments to your dinner party menus. • Recite a poem at your next dinner party. • Play the piano for friends. —M.M.

Personal Best

One woman's bold originality turns a suburban Chicago house into a pastel wonderland



Instead of refi
her house'
oak floors, Ma
Ward Roth asked
Matt Donohue
them a quick li
black-and-whit
paint. A dozen
Italian mirro
a few silhouette
above a gilt
settee. [right] F
up some vintage
curtains to upl
the ends of an a
daybed and cove
mattress in Brun
& Fils' Chipie
She found th
mirror in

 Photographer [illegible] Writer: CHRISTINE PITTEL Producer: ELIZABETH MA







STORYBOOK HOUSES WITH HALF-TIMBERED walls and miniature turrets abound in America's older towns, but rarely does the front door of even the most picturesque open onto an eight-foot-tall topiary clipped like a pom-pom and an ice-green ottoman that looks like a tufted morsel of marzipan.

It's not the Mad Hatter who presides over this tea party of pink and peacock blue but Madeline Ward Roth, a cheerful eccentric with a penchant for all things French—and fanciful. "I admit that I'm drawn to the unusual," she says. "I've always liked anything that's a little bit odd." The two-story stucco house she decorated for her family in Geneva, Illinois—a 19th-century river town 40 miles west of Chicago—may have a vintage 1920s center-hall plan, but its châtelaine has an off-center sensibility. For example, she plucked a passel of bananas from her collection of millinery fruit and hung them off the rim of a brown-silk Chinese coolie-hat lampshade. "Very Carmen Miranda," she says.

Roth's entire personal history culminates in this house. Her fearlessness—the conviction that she can pull off anything she wants, such as painting a quartersawn oak floor in a big black-and-white checkerboard—comes from her years as a contractor building houses. After a visit to Paris in 1995, Roth jettisoned that career and opened Pariscope, a shop near her home specializing in whimsical French antiques—especially from the 1940s, when furniture broke the classical

[this page, top to bottom] Roth plays with scale in the living room, where a bit of painted scenery salvaged from a stage set serves as a fire screen and gigantic faux books rest near twin love seats upholstered in Tarzan by Rose Cumming. The designer-owner sits with her dog Gojira on the back steps of her vine-draped porch. [right] Pink is Roth's favorite color, so she brightened the living room walls with Benjamin Moore #1268. The three-piece antique chaise is upholstered to match in pink chintz edged with black-and-white ticking.





c pineapples perch on a French console in the dining room, which is painted "a 1940s blue-green" with Pratt & Lambert #1471. Panels
h-century screen hang on the wall, above a painted bench found in France and upholstered in Empire Stripe from Coconut Company.











l and stretched into more fantastical
s. "I even love '40s fashion, including
ats," she says. Flea-marketing in
ce, she never knew whether the iron
rella on which to train roses or the
al chandelier in the shape of a hot-air
on would wind up at the shop or in
ouse (the shop lost).
may not matter that Roth, with her
ied sensibility, missed her era: she has
able to invent her own. She found a
e that had been continuously occupied
e original family for 80-some years
adn't been touched for 50. Though
nteriors were dreary, the French win-
s, baronial mantels, and tall, generous
s were intact, the perfect stage for
ending disbelief. She was able to con-
an alternative reality because of a
with her husband: she got to do the
e, he has command of the cars. Their
ar-old son can be found between
ones in his own bedroom suite.
or Roth, furniture is character, and
igh-strung pieces are clever enough
drawing room comedy. Twin leopard-
ed love seats encourage repartee in
ving room, flirting over the tasseled
ottoman. Instead of the typical mir-
ove the fireplace, Roth improvised
stellation of porcelain intaglios. "I
ht sheets and sheets of those in Paris,
ued on paper like old sample cards,"
ecalls. "I didn't want them to lan-
in a drawer, so I pried them off the
and stuck them on the wall with
le-faced tape. I like a house to be
with surprises."
frothy Venetian chandelier heightens
reverence of the dining room, which
ed down to a few witty pieces such
ining set found in Palm Beach that's
r on panache than provenance. Roth
lstered the chairs in a vintage check,

page, clockwise from top left] Roth
ed a pink-and-white checkerboard
porch floor and hung a crystal
elier in the shape of a hot-air balloon.
leeping porch is painted with gold-
vines. On Roth's bed, made from
and-painted Italian twins put together,
es linens by Yves Delorme. The
e 1930s wallpaper in her bath is from
dhand Rose. [right] The dressing area
d with mirrored closets; the trellis
neapple-leaf frieze were made by
nter Tom Szafranski.





brightened with Rit dye in her washing machine to match the wall color. "I like really simple patterns; I never get tired of them," she says.

Fashion becomes decor in her bedroom. With the bed whisked off to an airy sleeping porch, a hat tree takes center stage and sprouts antique bonnets, an ersatz indoor garden. A trellis worthy of Elsie de Wolfe wraps the room's perimeter. "I've seen her work in old magazines—I have a stash of *House Beautiful*s from the '20s, '30s, and '40s," Roth says. "I can spend hours looking at rooms by her, Dorothy Draper, and Ruby Ross Wood. But of course the best decorating is in old movies. *Mr. and Mrs. Smith,* with Robert Montgomery and Carole Lombard, has great New York interiors, and I'll watch *An American in Paris* over and over again, just for the sets."

Beauty is skin deep to Roth, who has a passion for painted furniture "even when it's chipped and falling apart." The palette of vibrant colors on the walls recalls illustrations from books her father read to her when she was a child: Ludwig Bemelmans's *Madeline,* of course, and a 1920s series called *My Bookhouse,* which had pages adorned with silhouettes in blue-green, black, and yellow. "Certain images you see as a child get embedded in your mind and never leave," Roth says. "When I looked at these books after many years, the pictures were still so familiar to me that I couldn't believe it." Besides instilling her rooms with blithe innocence, Roth has layered them with memories. ●

FOR MORE DETAILS, SEE RESOURCES



[facing page] A trompe l'oeil tent roofs the kitchen. Roth restured the original St. Charles metal cabinets and painted them pink. [this view] The guest room is painted in "a brown-and-white Bendel's box" stripe. Roth found the 1940s bed in Paris and had the tufted and quilted upholstery redone. Just beyond the mirrored chest of drawers is a tapestry-back chair by Art Deco master Jules Leleu.

Photographer:

FERNANDO BENGOECHEA

Writer:

ELAINE GREENE

Producers:

SENGA MORTIMER and

ELLIANNA PLACAS



The small library is a warm family center containing as many books and pictures as Cristina Azario and her husband, Abram, could fit in. Azario, in a Frette wrap sweater of her own design, holds son Maxwell's hand; son Harrison prefer

soft touch

In both her New York apartment and her designs for F



stina Azario proves that chic can also be comfy





[above] The couple entertain dinner guests in their living room. The cotton Jacquard cloth on the table is from Frette. [right] Warm browns and naturals vary in texture from canvas (on the ottoman) to taffeta (for curtains). The tufted armchair is upholstered in raffia.

Cristina Azario has

the excellent eyes and ears that every successful businesswoman needs, but it is her sense of touch that sets her apart. As the living room of her Manhattan apartment demonstrates, Azario knows the proper way to hang crinkly taffeta and drape a table with a couturier's heavy double satin, where to drop a luscious orange sheared-mink throw, and how to forestall any incipient decadence with a canvas-covered ottoman and a raffia-upholstered chair. "It is not only the textures I am mixing—coarseness against sheen—but the level of luxury," she says. "If everything is precious, the result is boring."

A onetime fashion fabric specialist for Donna Karan, Azario has for the past year and a half been the creative director for Frette. Under her guidance, the 142-year-old Milan-based maker of luxurious linens for bed and bath is expanding broadly into the future. Azario has introduced a subtle rainbow of hues as well as an abundance of textural





[above] Both Azario and her bed are dressed in new Frette pieces she has designed. An antique Japanese textile hangs above the bed. [facing page] A trundle bed is a space-saver in the boys' room. The moon and stars sheet pattern is by Azario for Frette.

contrasts into the bed and bath lines, which now include suede and fur and loose burlap-gauge linen. She has also launched a new collection of at-home leisure clothing in place of the previous handful of nightwear pieces Frette offered. "I love to see friends at home after a hectic day," she says, "and I want glamorous but comfortable things to wear as a hostess—so I designed some."

Azario's average-size, nicely detailed two-bedroom apartment, which she shares with husband Joshua Abram, an Internet executive, and their two small sons, has become a proving ground for her well-honed aesthetic principles. Her room schemes are based on what the French call *camaieu*—a range of shades of one color—plus a gentle accent. In the Azario-Abram living room the ruling color is brown with beiges, nuanced by the bronze curtains; in the master bedroom it is cream, complemented by the rich, deep tones of a wall-mounted antique Japanese textile. The boys' room and the library have their own palettes, too, but for unity, Azario made the ceilings and floors constant: white paint overhead, sisal underfoot.

The couple live with impressive antiques, works of art, and books, and make no concessions to limited space. As many as 20 guests have been served a seated dinner in the living room, its excess furniture removed to a basement bin and an extra table set up. When Azario and Abram took over the apartment, they decided that the rather small dining room would serve them better as a library, gathering place for before- and after-dinner drinks, and children's TV room. Bookshelves were built wherever possible—even over doorways—and pictures, many of historical interest, cover one wall.

While the apartment is the picture of modern organization (even the space under skirted tables is utilized), the designer does admit that extra off-site storage is a blessing. "Thank God," she says, "for the basement bin." ■


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[above] Barbara de Kwiatkowski in her jasmine-scented patio outside her bedroom. [facing page] The house overlooks Clifton Bay in the

tographer: ERIC BOMAN

ter: JULIA SZABO

ducer: SENGA MORTIMER



Major Barbara

At her glamorous retreat in the Bahamas, a 1970s spitfire proves she's still got the goods

ON LYFORD CAY IN THE BAHAMAS STANDS A house that entices even the boldest of international society's boldface names to flock there. The waterfront property's magnetism is so strong that the Polish-born tycoon and horse breeder Henryk de Kwiatkowski purchased it sight unseen in 1967, and ever since, family and guests have gathered here, riveted by the painterly view of Clifton Bay in the Caribbean Sea.

The interiors, by the late Sister Parish and her associate David Kleinberg, who now runs his own firm, are no less compelling, combining straightforward antiques, floral fabrics, and thoughtfully placed comforts. But what makes the place a real home is the unpretentiousness and taste of the woman of the house. Like her tropical retreat, Barbara de Kwiatkowski is elegant, earthy, and stylish to the core.

"I love to decorate," she says matter-of-factly. Fortunately, the Bahamas house affords an outlet for this impulse: the sun and sea air are rough on furnishings, which means interior and exterior tableaus must be refreshed out of necessity rather than whim. "When you have a beach house, you have to keep renewing and repairing," de Kwiatkowski explains. "My husband and I always worked with Mrs. Parish and David. We did five houses together, so of course they knew what I liked, and I learned a lot from them, including how to keep their schemes alive."

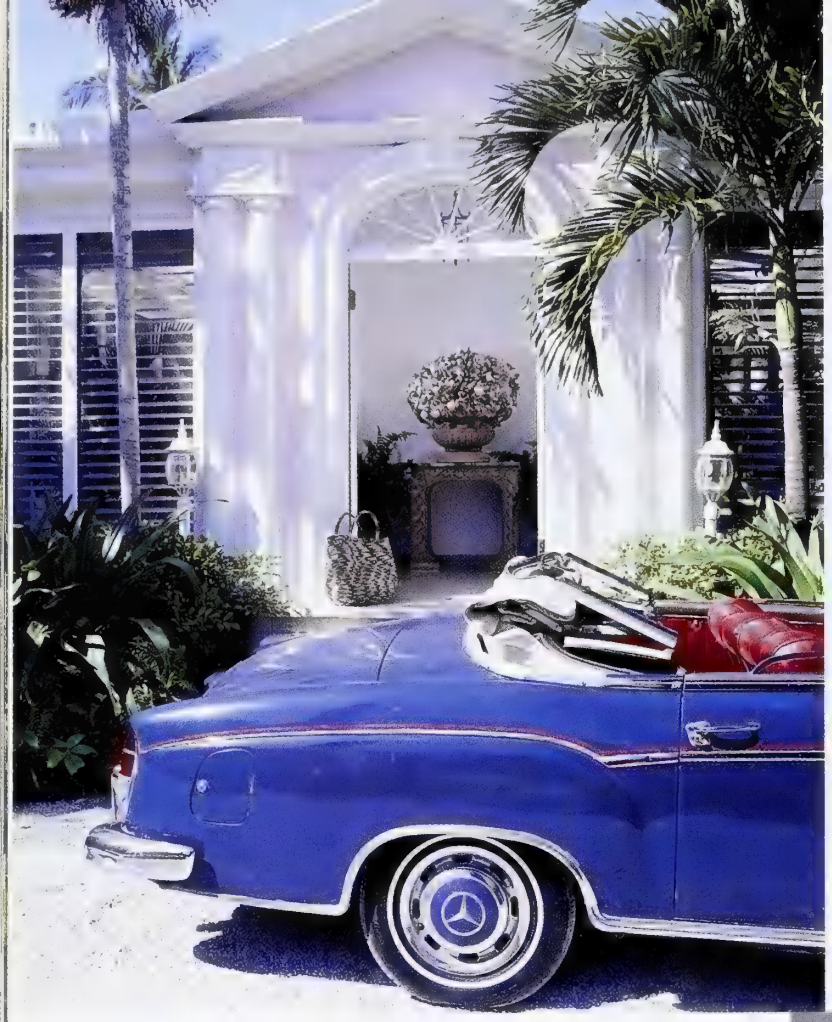
De Kwiatkowski's personal style blossomed in the 1970s, when she cut a swath across the New York fashion scene. Her ravishing looks and long legs made modeling a natural first career, and she is still compared with America's legendary beauties. "Barbara's very much in the line of Bunny Mellon, Babe Paley, and



On the mantel stands a trio of statuettes [illegible] by Henryk de Kwiatkowski's



9th-century French screens. Deep seating is covered in a Brunschwig & Fils fabric. The painting is by Henri Lebasque.











e, clockwise from top left] The neoclassical front door. Orchids in the entrance hall. An outdoor passageway to guest rooms. Looking he summer-room loggia to one of the porches. [this page] Within the main courtyard is a dining area furnished with a wrought-iron table s. "We dine all over the house," says Barbara de Kwiatkowski, who designed the linen voile tablecloth embroidered with sea creatures.



[above] Son Nicholas made his mother proud by choosing the green-and-white chintz in his bedroom. [right] Part of a new wing added in 1990, this is one of the dozen or so guest rooms in the house. Traditional furnishings make it blend right in with the older rooms.

Jackie Kennedy," says her longtime friend Bob Colacello, a writer for *Vanity Fair.* But de Kwiatkowski says, "I did lots of other things besides modeling, thank God." Along with Colacello, she became part of Andy Warhol's inner circle of artists, writers, musicians, and other Factory habitués, writing a column for *Interview* and accompanying the white-haired pop guru as he conducted question-and-answer sessions with such celebrities as Jack Nicholson, Leni Riefenstahl, and Alfred Hitchcock.

Whatever she did—whether it was appearing on the cover of *Harper's Bazaar* in blue jeans or flying over Africa in a four-seater with photographer Peter Beard—she craved adventure. And wherever she lived, she brought that panache home, creating interiors as stylish and upbeat as herself. Now, of course, her decorative reach extends far beyond that of her salad days—to homes in Connecticut, Kentucky, and Manhattan's Beekman Place, in addition to this island retreat.

"Some people build a house in the Bahamas and fill it with fabulous antiques, but it looks overdone for that part of the world," de Kwiatkowski says. "Ours is definitely not overdone." She considers it an ideal setting for "entertaining, having fun, and relaxing." Little wonder her family weekends here all winter. "We go a lot," she says. "Thanksgiving, Christmas, Easter. June and July are the only months we stay away, and then it still exerts its pull on our imaginations and we can't wait to go back." ●

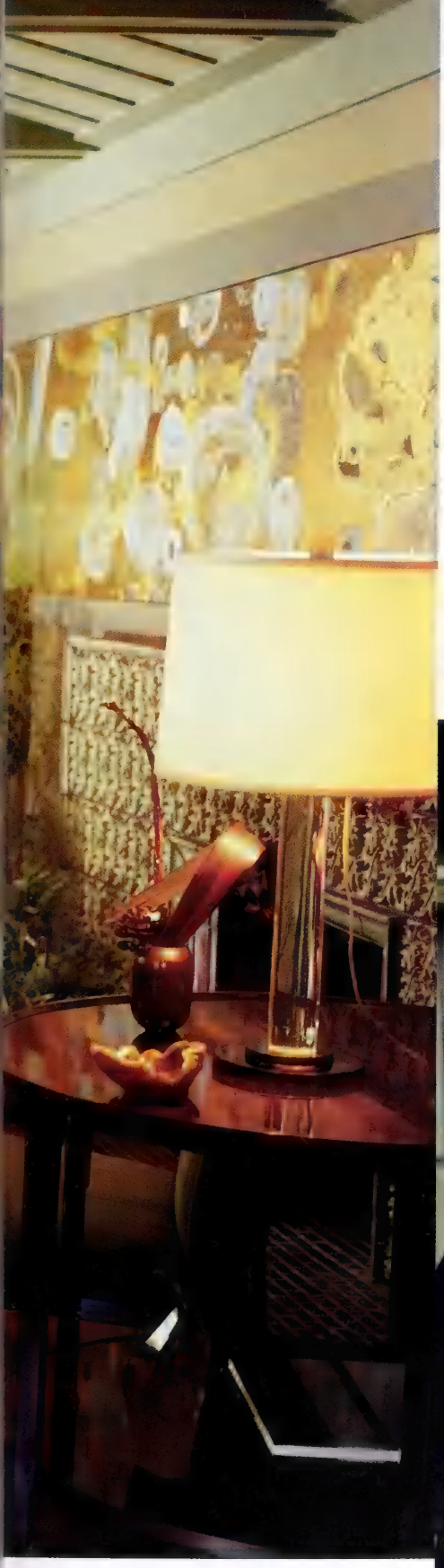
FOR MORE DETAILS, SEE RESOURCES





A STAR IS R

Undaunted by dilapidation, Bill Sofield puts the luster ba



Photographer: FIROOZ ZAHEDI

Writer: CHRISTINE PITTEL

Producer: MIGUEL FLORES-VIANNA

[left] The front door at left, salvaged from a Kyoto temple demolished during World War II, leads directly into the living room, which is furnished with several pieces from Bill Sofield's line for Baker Furniture. The extra-deep Canyon sofa faces a pair of vintage Baker armless chairs. [below] Sofield, wearing Gucci, sits in front of the outdoor fireplace he designed.



O R N

Hollywood house



[above] A rock-crystal sphere is the centerpiece of a table set with handcrafted Japanese ceramics. [facing page] Sofield was thinking of English furniture and the great days of steamship travel when he designed the Reed dining table, surrounded by four Cheval chairs. Silk curtains from Bergamo hang from a rectangular rod inspired by Frank Lloyd Wright. The torcheres were originally made for Loretta Young by designer Tony Duquette.

"IT'S NOT EXACTLY WHAT YOU'RE LOOKING FOR," SAID the real estate agent over the phone to New York designer William Sofield, who was in search of a West Coast base. The house, which had come on the market that morning, was built as a hunting lodge and then refurbished in 1915 by Douglas Fairbanks, who moved in with his fiancée, Mary Pickford (later they would live in the legendary Pickfair). Sofield knew the house. He often stayed at the Chateau Marmont, and his morning run through Laurel Canyon took him right past the property. "It was a dilapidated white elephant, yet there was something about the mellow light in the shadowy rooms that appealed to me," he says. The day Sofield was scheduled to finalize the sale, he drove over and found police barricades up and news crews filming. A chunk of the façade had just fallen down the hill. With his head in his hands, the broker said, "I guess this means the deal's off."

On the contrary. By late afternoon, the building—its white stucco walls, geometric bands of windows, and long green copper roof an homage to the gatehouses of the Imperial Palace in Tokyo—belonged to Sofield. Tom Ford, creative director of Gucci, for whom Sofield was designing boutiques at the time, dubbed it Standingwater after the runoff from El Niño's storms left a foot-deep pool in every room.





[above] The furniture in the study—the Bridger library desk, Boxwood club chair, open-arm Transportation chair, and Knickerbocker ottoman, all by Bill Sofield for Baker—is "opulent but forgiving," says the designer. "Materials like walnut and leather just get better with age." [facing page] Nick and Nora Charles would have loved Sofield's Kiosk butler's cabinet, lacquered in a gilded rice-textured finish.

Undaunted, Sofield hired a sympathetic contractor who jacked up the whole house, dug down to stable soil, and erected a new ground floor as a solid underpinning. "Not for the faint of heart," Sofield says dryly.

Charmed by its East-meets-West aesthetic, Sofield was determined to keep as much of the original as possible: exposed timbers, overhanging eaves, Craftsman-style moldings. Under layers of rubble in the backyard, he retrieved door handles, hinges, and faucets. When pieces were missing, he improvised with something in the same spirit. The living room mantel had crumbled in an earthquake long ago, so Sofield replaced it with a wide surround of salt-glazed oak-leaf tiles inspired by Greene & Greene and Batchelder's Arts and Crafts beauties of the era. Above the mantel, artist Nancy Lorenz executed a dreamy Klimt-like frieze, mixing gold leaf and silver and bronze powders into an emulsion of lacquer and resin.

"I took a cue from the many wonderful, extravagant things here—crystal chandeliers, handwrought bronze screens—and underscored the glamour," says Sofield. "So much of what I do for clients is extremely restrained. But in my own place I wanted to take a few risks." Everything seems to come in sepia tones. Each room is painted in at least five closely related shades, with gradations from light to dark that culminate in dusky velvet in the dining room. Furnishings are an insouciant mix of high and low, such as a Bakelite picnic set on an antique *tonsu*.

"Pan-Exotic is how I'd describe the decor," says Sofield







[above] The cushions on the red lacquer and gold Chinese marriage bed are covered in vintage bamboo-leaf fabric found at a flea market. Murals on the door and in the library beyond are by artist Matthew Benedict. [left] Sofield bakes a great meatloaf in a vintage Magic Chef. [facing page] In the bathroom, the designer kept the original pedestal sink and the lilies of the valley, hand-painted for Mary Pickford, the house's onetime owner.

"I was aiming for a modern version of Whistler's brand of ornamentalism, which was so decadent and sublime." A Japanese obi sash threaded with gold hangs dramatically from a beam in the living room. The dining room ceiling, inlaid with an abstract mother-of-pearl constellation, is lacquered to a watery sheen. The table is set for four but can expand to serve more, because Sofield loves bringing people together. "I'm the master of the last-minute invitation," he explains. "As I'm running out of a meeting, I'll decide to invite some friends over. When the doorbell rings I'm still wrapped in a towel, naked at the gate. Cocktails are profuse, dinner doesn't hit the table till 10 because I'm cooking and talking simultaneously, and then it can turn into an all-night affair, with everyone dancing or swimming." Sofield seems ready to make some Hollywood history of his own. ■



TEAM SCHRAGER

[this page] For a client's light-filled duplex in lower Manhattan, Kelly Behun and Natasha Zinf applied the same design principles they used while working on some of Ian Schrager's popular hotels. They designed the living room's matching sofas; the cocktail table is from Conran's. [facing page] Behun (right) and Zinf hunt out Crate & Barrel's take on Christian Liaigre's iconic urban picnic table.



Make it fresh and make it snappy: those were the clien

Photographer: OBERTO GILI

Writer: CHRISTOPHER PETKANAS

Producer: MIGUEL FLORES-VIANNA



tions to **Behun/Ziff,** hotelier **Ian Schrager's** design duo



[above] The living room is part of an open plan that includes the kitchen and dining area. The suede armchair is from George Smith; the kitchen is by Boffi. [right] The eucalyptus trunk table is from Tucker Robbins; the Arco floor lamp by Achille Castiglioni is from Flos. Wool sisal from ABC Carpet & Home.

IT'S NOT UNUSUAL FOR A DECORATOR TO CROSS OVER FROM THE PRIVATE TO THE public sector, but few have made the switch in the other direction, at least not as spectacularly as Kelly Behun and Natasha Ziff. The partners learned their trade in the famously demanding design department of Ian Schrager Hotels, which include New York's Paramount and Hudson, Miami's Delano, and London's St. Martin's Lane—avant-garde properties conceived by Andrée Putman or Philippe Starck. Last year the two women went into business as Behun/Ziff, and while they still make over the odd lounge for Schrager, they now do living rooms as well.

Behun and Ziff's first private commission was this free-flowing 3,000-square-foot penthouse in Manhattan's SoHo for a single father and his frequent guests—two under-ten Britney Spears–smitten daughters. Having lived downtown years ago, the client wanted to see if his heart was still in it without making a big investment. He elected to rent the duplex rather than buy it, and kept his decorators on a short budget leash. The resulting rooms—brisk, brawny, and luxuriously unencumbered—are chameleons, sharing the functionality of a hotel and the domesticity of an apartment. "The goal was to come up with something spare, hard-working, relaxed, and child-friendly," says Ziff. "The [illegible] was clean—nothing overdone."





{"Ian taught

ow to create **cheap chic,**" says Behun}

page) The lamps on the Jean Nouvel desk are by Philippe
; leather desk accessories are by Coach. [this page] An Ikea
chair and a neoclassical English sofa by Behun and Zoë
wife in the library. The tables are from Tucker Robbins.





In the daughters' playroom, a metal daybed from Ikea and a silk bedspread and rice-paper lanterns from Urban Outfitters. Kaleidoscope dollhouse by Laurie Simmons and Peter Wheelwright. [facing page] The master bedroom opens to a double-height window bay in the 100-year-old building's new addition. Renovation architect Shamir Shah used double-hung windows and fixed square panels to blend periods.

Working for Schrager, who received a *House Beautiful* Giants of Design award last year, Behun and Ziff earned a reputation for the high visual return they squeezed from every dollar. But in this project, time nearly trumped money as a constraint: the team was given eight weeks not merely to furnish the penthouse, but to stock it with teacups, bath sheets, candles. Virtually the only thing the occupants checked in with were their toothbrushes.

With the clock ticking, Behun and Ziff raced to Crate & Barrel for its best-selling version of Christian Liaigre's city picnic table, to Urban Outfitters for a constellation of rice-paper lanterns and luscious reversible silk bedspreads. Catalog houses provided only slightly-less-instant gratification. "We dug deep and found good, stylish pieces that allowed us to solve problems quickly without leaving the office," says Behun. Design Within Reach yielded an Eames walnut stool, Ballard generated a tufted headboard, and the Home Decorators Collection supplied a dressy little gilt-kissed stool with dainty cabriole legs the daughters sit on while pulling on their socks.

"Ian taught us how to create cheap chic," notes Behun. "Even if Natasha and I would have preferred a little more [illegible] room on this project, the discipline is great training."



Photographer:

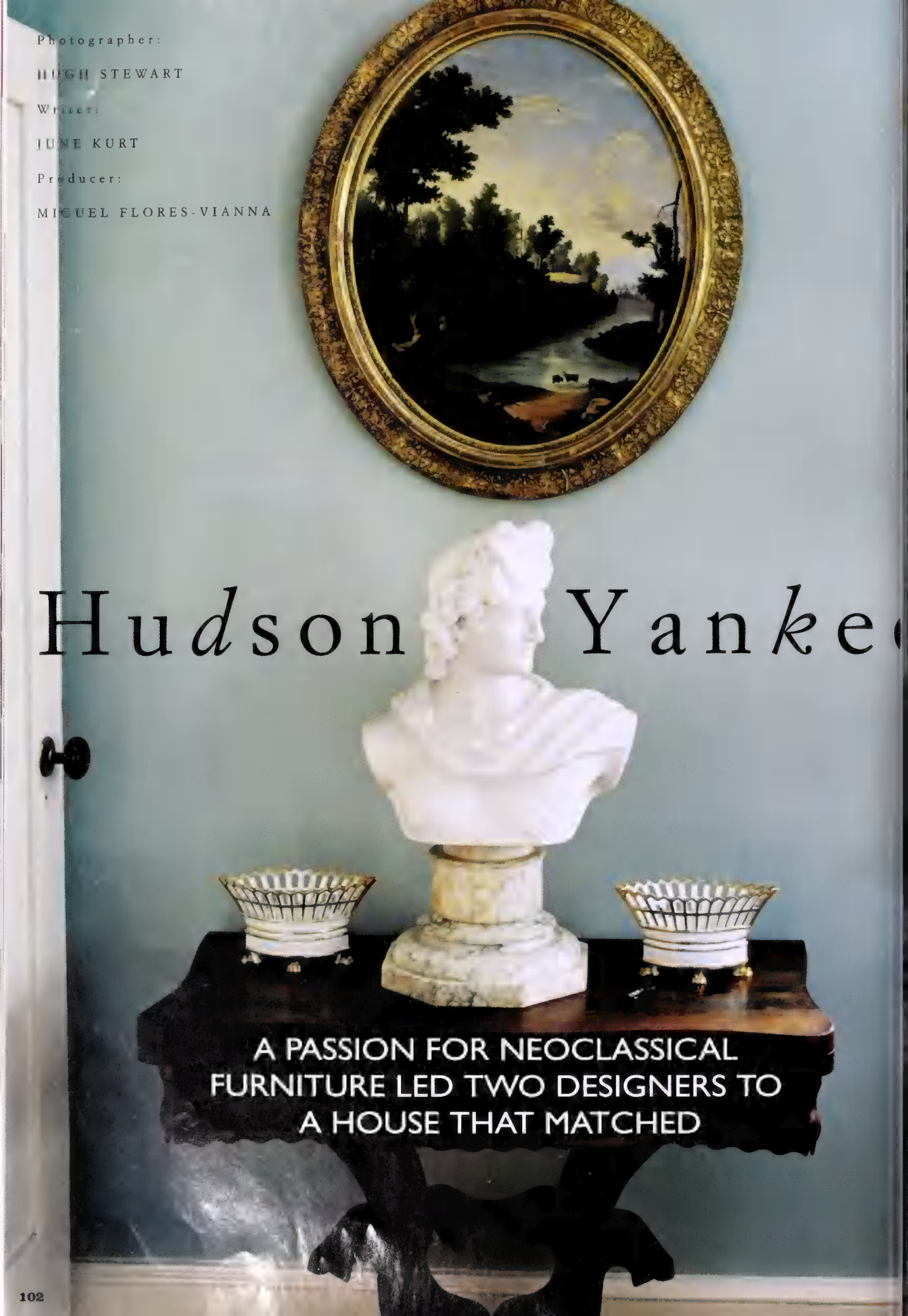
HUGH STEWART

Writer:

JUNE KURT

Producer:

MIGUEL FLORES-VIANNA



Hudson Yanke

A PASSION FOR NEOCLASSICAL FURNITURE LED TWO DESIGNERS TO A HOUSE THAT MATCHED



[facing page] Apollo adorns an American Empire card table under a landscape, its gilded frame carved with tiny American Indian portrait heads. [this page] Pumpkin walls and jolts of pink shake up a traditionally furnished living room. The documentary toile on the two open-arm chairs is from Clarence House.

THEY WERE NOT, *NOT* GOING TO LOOK AT that one—too pricey. Until weary with the search, they came over an autumn-colored hill in the rural Hudson Valley and there it sat: an 1820 Greek Revival farmhouse, a compact version of a grand idea, set amid fields, old trees, a pond. The sight went through them like the proverbial arrow. So much for the nots.

Thoughtful repairs on this once-neglected old jewel had already been made, which suited interior designers Ronald Wagner and Timothy Van Dam just fine. "We've been endlessly renovating our Manhattan townhouse," sighs Wagner, "and we couldn't face another big redo." The fact that they have long collected furnishings of the American neoclassical period before the Civil War assured the match. "We had to buy a Greek Revival to suit our stuff," says Van Dam, folding his six-foot-five frame into a richly carved American sofa covered in cherry-bright Napoleonic silk. "We love elegant pieces, but we use them in a way that is cozy, not daunting. People should feel they can sit down anywhere and read the paper."

Possibly constructed from one of the builder's pattern books popular in young America, the balanced T-shaped farmhouse doesn't have many rooms. "Most of them are nice square ones, 17 by 17, with big windows that let the light pour in," says Wagner. In decorating these rooms, the couple struck their own balance—between homey and polished, personal and period. For example, shelves of the lustrous American Empire secretary in the dining room are filled not with porcelain but with twigs, bird's nests, china fragments dug up in the garden, and a huge paper wasp's nest. ("Dr. Wagner's cabinet of natural curiosities," jokes the man who arranged it.) Yet the piece is politely flanked by a prized pair of 1850 White House chairs, a style originally made for Pre. nt Polk.



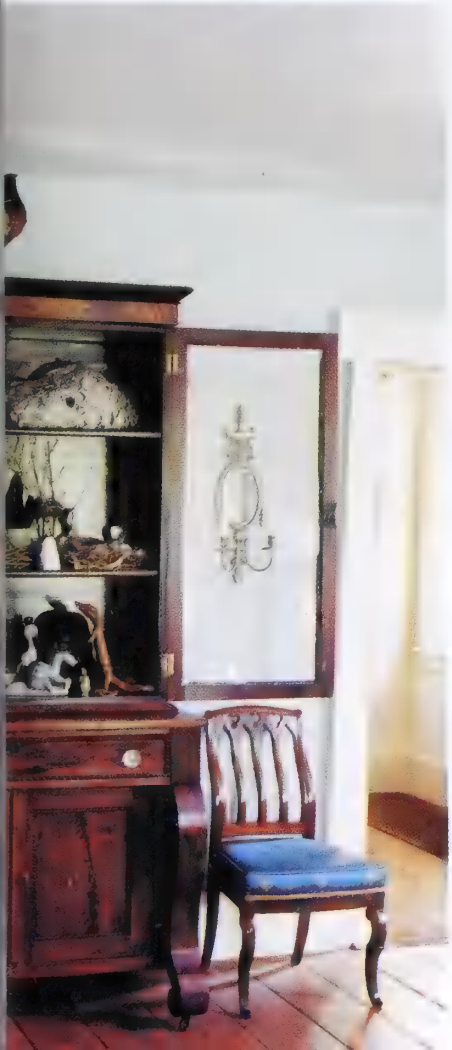


[this page, clockwise from above] A slab of bluestone tops a flea-market table in the upstairs bathroom. In winter, the owners sometimes have their Friday night supper in front of the fire on the mahogany tea table; Napoleonic bee-patterned silk covers the American Empire sofa. In the dining room, circa-1850 chairs by Alexander Roux are early Gothic Revival.





[this page, clockwise from above] The perfectly symmetrical Greek Revival house is painted tan and ivory to point up the details. The pale lavender ceiling in the dining room changes subtly in every kind of light, day or night. The owners made the dining room console out of a hollow-core door that they faux-marbleized and hung on salvaged brackets; the pastoral painting depicts the Judgment of Paris, which launched the Trojan War; the silver tea urn and footed servers are early American.







[above left] The blanket chest in the den is Shaker-influenced, if not actually Shaker. [above right] The Empire overmantel



ybed is used to brighten and widen the small, narrow den, which is a sometime guest room. Wall but not window is curtained.



[above] A pine-topped island is the kitchen's vital center, where guests often help cook. The pine cupboard is from Ronald Wagner's f
[facing page] In an upstairs guest room, an antique log-cabin quilt too fragile to be otherwise used hangs on a rod and serves as a head

In this house you can indeed curl up almost anywhere and read the paper. "We wanted the downstairs rooms to serv many functions, as in the 18th century," says Van Dam. When the two arrive on Friday nights, they might have supper at the antique tea table in the living room or settle into a pair of upholstered chairs by the dining room fire and read through the meal. And the intimate book-lined den can serve as an extra guest room.

During the five years they have lived here, the men have dipped into the paint pot to add cheer: pumpkin for the living room, blue walls and a pale lavender ceiling for the dining room, soft coral for the master bedroom. "We like gutsy colors in interiors, and we chose some that enhance the strong character of the furniture," says Van Dam.

When it came to fulfilling each room's promise, they had luck and family donations behind them, as well as their history-driven passion. What are the chances of finding a set of early prints of the Hudson Valley in a Michigan shop? This lucky pair did. From Wagner's family came the simple dining table ("my dad's old worktable"); Van Dam's mother made her old Persian lamb coat into pillows for the living room's armchairs.

But the dominant note is sounded by the early- to mid-19th-century pieces that the owners have amassed, not only paw-footed tables and stalwart Empire chests but also such discoveries as a kerosene lamp painted to resemble a Greek vase and a silver tea warmer with a Greek key pattern. In the dining room hangs a just-up-from-naif American painting that succinctly says it all. Amid a pastoral landscape rather like the one out the window, the mythical Judgment of Paris is taking place, the trees grander than the figures. The more one regards it, the more it seems to capture the very spirit of the house: the period's reverence for the classical, the fresh charm, the beloved countryside.



Tread Brightly

Carpet meister Jeffrey Bilhuber picks out 1,000 square yards of the best new looks underfoot

Photographer: LENDON FLANAGAN

Producer: ELIZABETH MAYHEW

[left] Decorator Jeffrey Bilhuber sits on Beauvais's whip-stitched wool felt rug atop a hand-knotted rug from Doris Leslie Blau. [right] Dorchester striped cotton runner from Woodard Weave accentuates the lines of a staircase. Boy's denim overalls from Old Navy.




Hirsch



TO JEFFREY BILHUBER, CARPET IS KING. "IT'S NO LONGER A LUXURY," says the New York–based decorator, who is renowned for his flair with flooring. "New technology has made once-expensive weaves and piles more affordable." This explains why more than 1.9 billion square yards of carpet were sold in the U.S. in 1999 alone. "The variety of carpets and floor coverings is staggering—there is not a room in the house that can't be carpeted." Bilhuber's carpeting criteria? Function, durability, climate, and economy. How is the room going to be used? Will it have heavy or light foot traffic? Is it a playroom or a formal living room? No matter what, buy the best-quality carpet you can afford for high-traffic areas—splurge in a foyer and skimp on guest quarters. "Don't let the red-wine factor sway your decision to carpet the dining room," advises Bilhuber. "One is more likely to spill red wine in the living room, and carpet also helps absorb noise." For bathrooms, woven vinyl carpet can be a practical and less-expensive alternative to tile or marble.

After choosing carpet, the most important task is hiring an installer. "Ask to see some of his work," says Bilhuber. "A staircase rug is a great indicator of workmanship because they are so difficult to install well." The installer will determine how many square feet of carpet you need (including hallways and closets), match patterns, and account for room irregularities. As for aesthetics, "I am of the military buzz-cut school—I abhor shag carpets." Lighter colors make rooms larger, while darker colors make them cozy, and pattern can be used to control movement. A striped rug, for example, can draw the eye up a staircase, whereas a busy print can jumble things. "If you have a grand staircase, humble it with sisal, not a red runner and brass fittings à la Krystle Carrington."

Carpet 101

- Physically measure the area before ordering carpet—don't rely on architectural plans.
- Carpets come in limited widths and may need to be fitted together, so ask the installer for a seaming plan. A seam should go under a bed, for example, rather than through the middle of a room. Make note of patterns, ribs, or stripes and the direction they should run.
- Staircase carpets are the most difficult to install. Watch for "smiles," which occur when carpet is bent and shows its backing through pile or fiber.
- Vacuum at least once a week and have carpets professionally steam-cleaned annually.
- Sprinkling salt on carpet an hour before vacuuming brightens it.
- Melt ice cubes over indentations left by furniture legs to restore the pile.
- Treat stains immediately. Blot them with clean white towels or napkins—never rub or brush.
- Sprinkle grease stains with cornmeal or baking soda, leave overnight, and vacuum in the morning.
- For more tips, check out www.carpet.org.

[above left] Hand-woven Aragon wool rug designed by Markham Roberts for A.M. Collections. Club chair from Baker Furniture slipcovered in Secret Garden linen from Raoul Textiles, through A.M. Collections. Men's leather penny moccasins from Tod's.



n vinyl floor
ing from Bolon.
a pedestal
om Waterworks.
e linen damask
towel from
ini. Terry-cloth
obe from Peacock
Slippers from
lo Gladstone.





[this page] Bellagio floral carpet from Beauvais. Pearlized leather pillows, plaid throw, and Antique Washed sheets, all from Calvin Klein Home. Slippers and satin robe from Bergdorf Goodman. [facing page] Sienna Bands flat-weave wool rug from Calvin Klein Home. Adam dining chair from Niermann Weeks. Leather-topped Bridge table from Mrs. MacDougall through Hinson. Stiletto satin sling-back from Christian Louboutin. Riviera lace dress from Janet Russo. Men's leather shoes from Hermès. Pinstripe wool men's suit from Polo Ralph Lauren.

{If you want to be treated like a Rockefeller, get to the Poin

Winter Wonder



Bread and butte pudding warm up winter day

THE POINT IS A CURIOUSLY UNDERstated name for one of the most sublime resorts in America, set on ten wilderness acres overlooking Upper Saranac Lake in New York's vast Adirondack Park—a land so remote that few of the region's native Indians dared settle in what they considered sacred mountains.

At the turn of the 19th century, great camps began appearing in the newly protected territory: sumptuous summer homes of local stone and wood built for wealthy industrial barons and their scions, including William Avery Rockefeller, who named his estate Camp Wonundra. Today it's called the Point and is run by David and Christie Garrett, >

Photographer: LUCA TROVATO

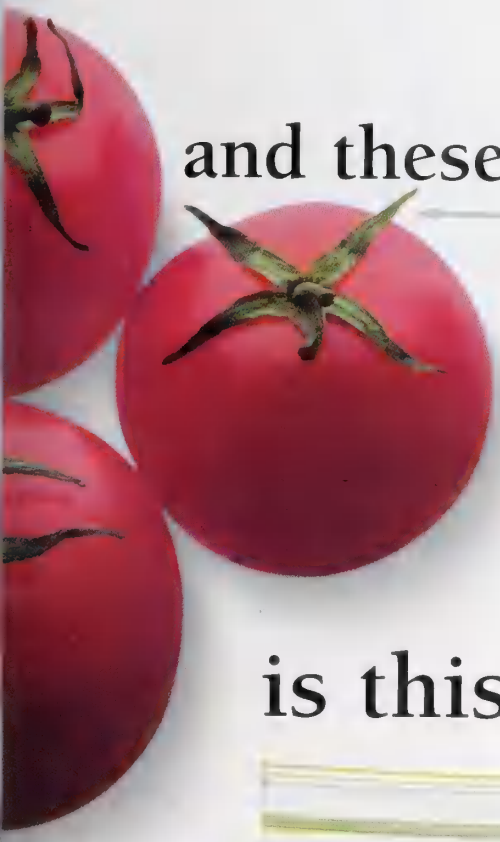
Writer: JOHN MARIANI

Producer: MARY-ELLEN WEINRIB

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et the quality results of aditional mopping in half the ne and without the hassle.

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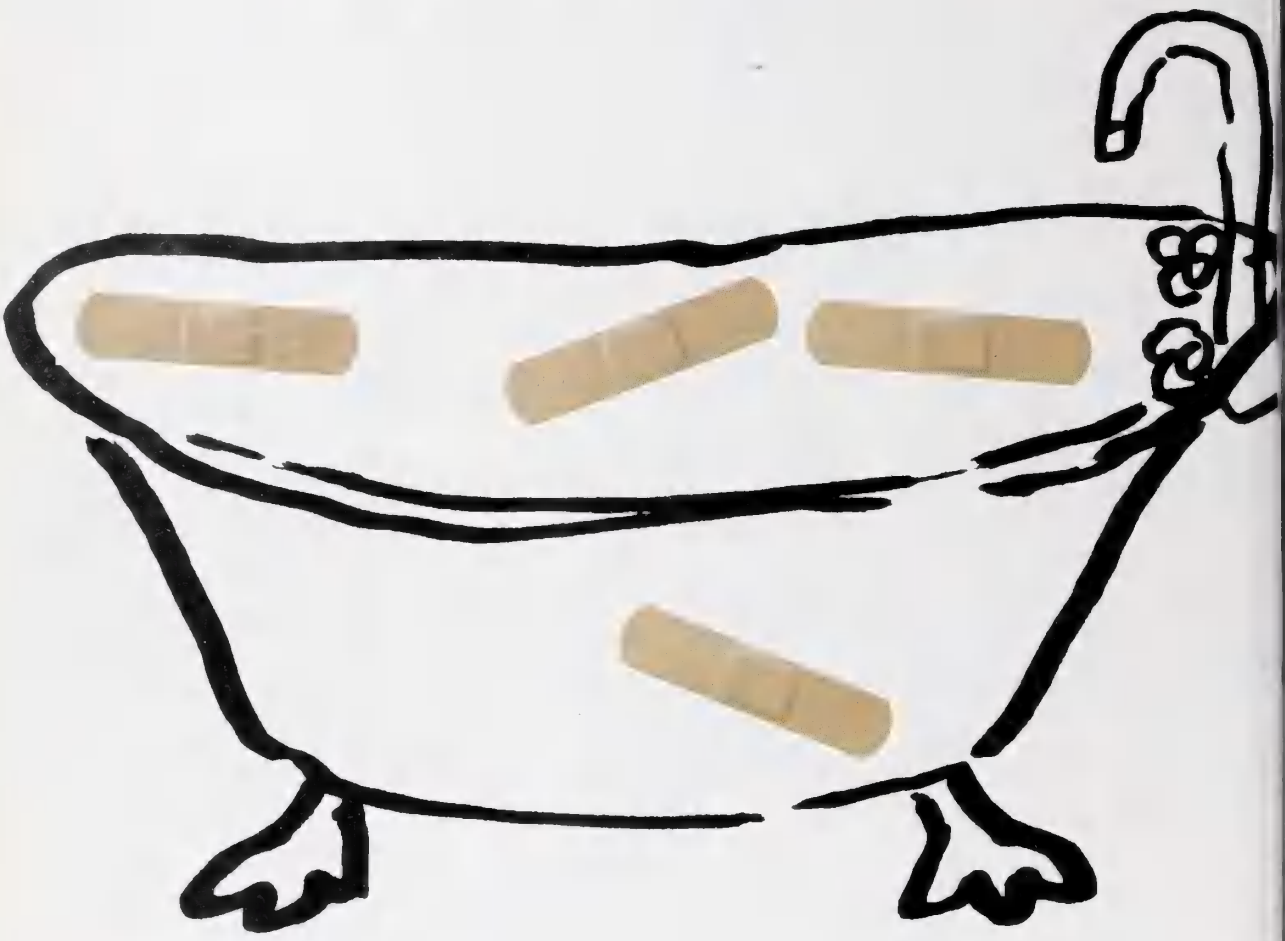
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[left to right] Snowbound at the Point. Chef Kevin McCarthy.

verything is included in the princely price of a night's stay)

guiding principle is that no request is ever denied. ng with luxurious rooms over- the quiet blue lake, every- included in the princely price ht's stay—all meals and wines, on tea, and a bar at which you ply help yourself. There are ting fees, no ski rentals, no . Ask and you shall receive—ive a few hours' notice. d and wine are fashioned with care at the Point, and it's hard gine that the Rockefellers and uests could have eaten better uests do today, thanks to chef McCarthy. Although he will nything you wish, assuming the ents are obtainable, you will ly want to leave the menu to eakfast through dinner. The former begins with a thermos of coffee or hot chocolate and muffins with butter and jam silently set outside your door each morning, followed by a more lavish breakfast up at the main lodge's Great Hall, a stunning room with planked, polished, knot-free woodwork. The sun breaks through the tall windows and the fireplace hisses while servers ply diners with hot cereal laced with brown sugar and rich cream, then eggs and venison sausage.

Lunch is casual, although the food hardly seems so: consider roast tenderloin of beef with a ragout of Anasazi beans, baby winter vegetables, and red wine *jus,* perhaps, followed by a caramelized pear tarte Tatin and honey ice cream. Dinner is a far more lavish affair (Wednesday and Saturday evenings are black tie), with guests seated at a round communal table after an hour of cocktails and champagne. McCarthy's menus change daily: you might begin with sweet potato and cinnamon soup with port and pear, then a seared fillet of Hawaiian tuna with purple sticky rice and a warm ginger-tomato *nage.* Next comes a game course, perhaps a roulade of guinea hen with artichoke purée and red onion marmalade, then an intermezzo of tart blood-orange sorbet, followed by a perfectly pink saddle of lamb *en croute* with a reduction of Madeira wine, and finally a selection of ripe cheeses and a sampling of several desserts. Wines flow freely throughout the evening, and some guests later settle into leather sofas with snifters of port and cognac. >



Holidays at the Point bring cheer that lasts through the winter.

(It would almost seem too decadent if it weren't for the beautiful forest)

It would almost seem too decadent if it weren't for the beautiful forest outside the front door. As night falls, a violet rim caresses the wooded mountains, loons streak along the glassy dark lake, and hawks make a dreamy arc against the moon.

bread and butter pudding with bitter citrus marmalade

For the marmalade:

6 navel oranges, quartered
2 lemons, quartered and seeded
2 grapefruit, quartered and seeded
2 cups water
9 cups sugar

For the pudding:

1 cup light rum
¾ cup raisins
12 slices white bread
Unsalted butter
1½ cups heavy cream
1½ cups whole milk
8 egg yolks
1 cup sugar
1 tsp. vanilla

Make the marmalade: Cut fruit into ⅛-inch slices (leave rinds on) and place in a large heavy saucepan. Add water and bring to a boil, then reduce heat and simmer 45 minutes. Add sugar and cook 40 minutes more. Remove from heat, cover loosely, and let sit in a cool place (do not refrigerate) overnight.

Make the pudding: In a small saucepan heat rum till warm, then remove from stovetop and add raisins. Soak raisins for at least 1 hour, drain, and set aside.

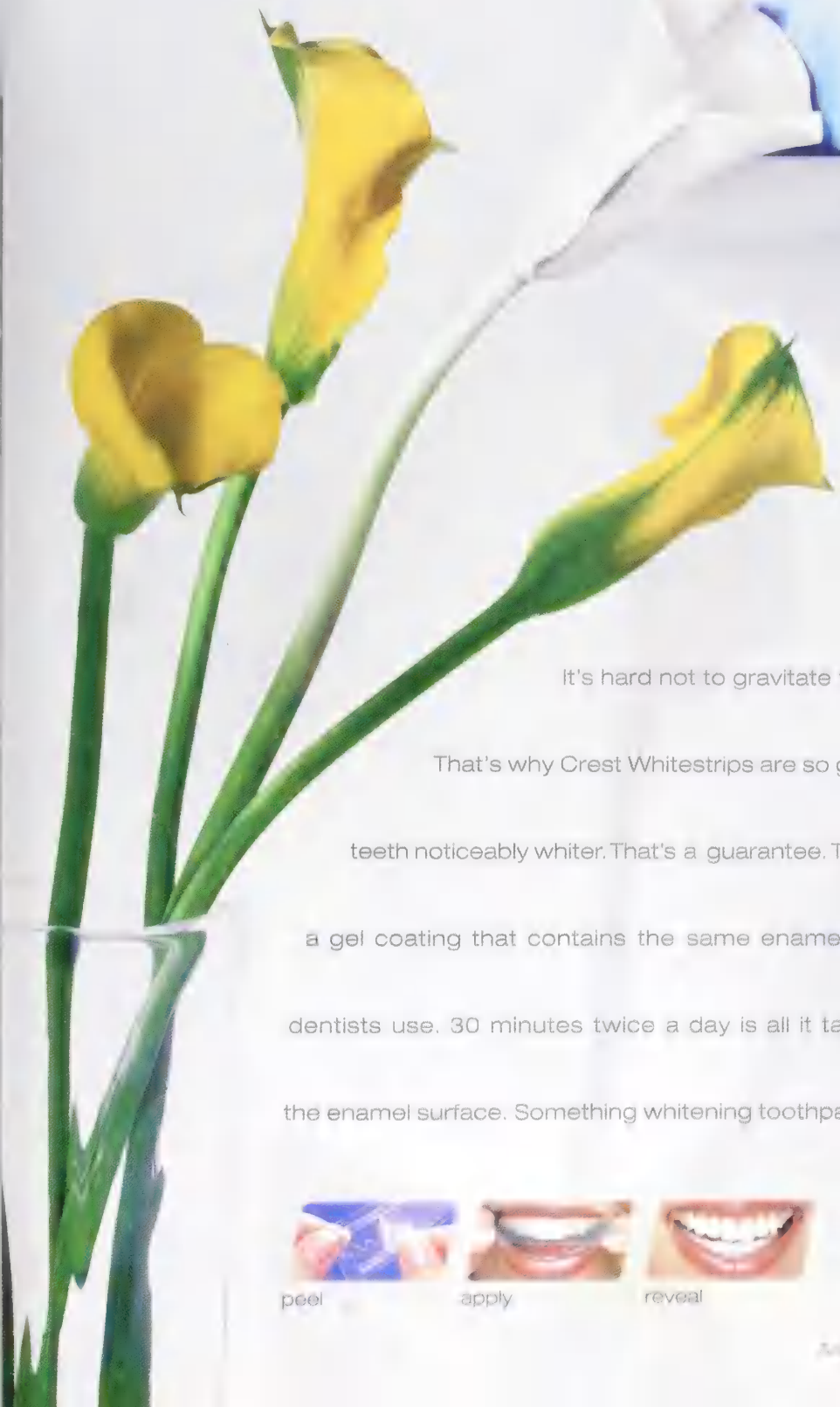
Cut bread slices on the bias, butter both sides liberally, and arrange pieces crust side up in a buttered 9-by-13-inch casserole dish. Sprinkle reser raisins on top.

In a large heavy saucepan, stir cream and milk together and cook until mixture begins to boil. In a l bowl, whisk together egg yolks an sugar and slowly add cream and m mixture in a steady stream, whiski constantly. Whisk in vanilla, pour ture over the bread, and let stand minutes. Place casserole dish in a l roasting pan and add water to the until it rises halfway up the side of casserole dish. Bake in the oven at 325°F for 20 to 30 minutes, or unt custard is set.

To serve: If you like, sprinkle bu and sugar over pudding and briefl casserole in broiler to caramelize. nish casserole with marmalade or marmalade to individual servings desired. Serves 6.

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designer challenge

Bedroom Eyes

{There's nothing chintzy about the boudoir **Mario Buatta** dreamed up after a visit to New York's Bed Bath & Beyond}



Deco
Mario
tests
mirro
New
Bath

Photographer: PAUL COSTELLO

Writer: JULIA SZABO

WHAT DO YOU GET WHEN YOU INVITE MARIO Buatta to create a bedroom with goods from Bed Bath & Beyond? No stripes or plaids, thank you. Not that the nationwide chain doesn't carry those patterns; it does, and many more besides. In fact, BB&B is renowned for its selection of home accessories and furniture.

Here's the rub: Buatta is revered in design circles as the Prince of Chintz, and he simply can't do without a floral flourish. Cheerful as a field of sunflowers, he spends a little over an hour in BB&B's newest Manhattan store—at 90,000 square feet one of the chain's biggest—racking up all the components needed to arrange a bouquet of a bedroom.

First stop: the lower level, where Buatta proves that a well-appointed bedroom needn't be dressed in designer labels. After pausing to admire Laura Ashley and Sheridan linens, he homes in on Wamsutta's fresh Summer Song linens and draperies. "I love this pattern," he raves, appraising the abstract blue, yellow, and green floral. "It's so pretty!" Within seconds, the designer sketches out the bedroom's entire decor: a fanciful canopy bed sheathed in the blooms, along with sheets, neck rolls, and draperies. >

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Choco-mocha-licious Cake

Can something be simple and elegant at the same time? Transform this recipe into an edible work of art by adding one missing ingredient: your imagination.

- 1 package (8 oz.) cream cheese, softened
- 3 tablespoons instant Swiss-style coffee mocha powder, divided usage
- 3 large eggs, divided usage
- 1 package Duncan Hines® Moist Deluxe® Devil's Food Cake Mix, divided usage
- 1 1/3 cups water
- 1/2 cup oil
- 1 can Duncan Hines® Creamy Home-Style Chocolate Frosting
- cocoa powder, optional
- chocolate shavings, optional

1. Preheat oven to 350°F. Grease and flour 2 8-inch-round pans according to package directions.

2. In a mixing bowl, combine cream cheese, 2 tablespoons coffee powder, 1 egg and 1/4 cup cake mix. Blend until smooth and creamy.

3. Blend together remaining cake mix, water, oil and 2 eggs in a large bowl at low speed until moistened. Beat at medium speed for 2 minutes. Divide batter into 2 8-inch-round pans. Dollop cream cheese mixture on top of batter by heaping tablespoonfuls. Swirl into batter using a knife or spatula.

4. Bake and cool according to package directions.

5. Mix remaining tablespoon of coffee powder into frosting. Blend completely before frosting top and sides of cake. Garnish cake by sifting cocoa powder over top and decorating with chocolate shavings, if desired.

6. To make chocolate shavings, pull a vegetable peeler over the surface of a block of room-temperature milk chocolate or semi-sweet chocolate. Use even, steady strokes to make thin curls of chocolate. Gently transfer curls to cake using a toothpick or skewer.

Makes 12 servings

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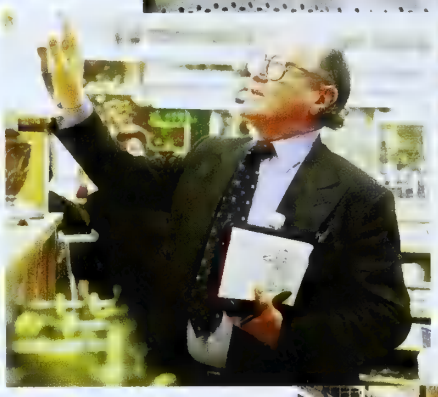
Duncan Hines

Create Your

Taking his cue from the Summer Song blue, Buatta chooses a bed skirt in a similar shade to highlight the openwork on a white eyelet dust ruffle, producing a petticoat effect. "Now," he asks, "can we have a throw or two?" A quick jaunt through the blanket department yields an ivory beauty, which looks for all the world like baby-soft alpaca.

BB&B stocks almost everything except headboards, and in a stroke of decorating genius, Buatta snatches two French memo boards in natural cotton criss-crossed with champagne satin ribbons; placed together, they form a *panneau de tête* worthy of Coco Chanel. "The trellis motif goes with anything and adds to the garden feeling," he explains. "You can put postcards and notes on it, or hang your reading glasses from it."





Buatta s
the store
bedding,
and rugs
help fron
Marian M

Buatta's elegant scheme easily accommodates his own Hollingsworth upholstered slipper chair for Widdicomb. "I'll slipcover it with Wamsutta sheets!" he says brightly. "You don't even have to cut them; just fit the sheet all the way around and secure it with pins." More design ingenuity: he joins two baker's racks to form a corner shelving unit.



Buatta next finds a Porters wooden stepstool that's "perfect if you have a little dog, to help him get up to the bed." He admires a cotton-lined wicker storage basket for its potential as a canine couch; it coordinates with the store's woven wastebaskets. To pamper tired "dogs" between walks, he picks up a pair of cushy white terry-cloth scuffs.

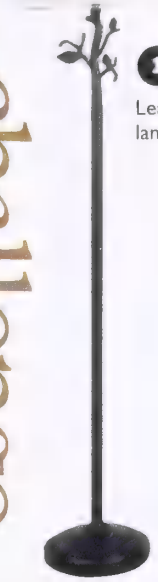
He admires the elegant botanical prints in BB&B's artwork department, and grabs a circular mirror with charming petal-motif woodwork: "Two of these, please—they're fun!" Finally, he chooses a metal floor lamp sprouting leaves. "It looks like a Giacometti," he says. "We'll paint it white." Also in line for a white-out are two three-drawer wicker night stands, and then it's time to put this baby to bed. >



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Duncan Hines

designer challenge



1 Leaf floor lamp, $60.



2 French memo board, $30.



3 Porters stool, $20.



4 Pillowcase and pillow, $38.

- Wamsutta Summer Song queen sheet set
 - queen standard pillowcases
 - full/queen comforter
 - standard sham (2)
 - drapery (8)
 - neck roll pillow (2)
 - breakfast pillow
- Zurich down pillows (3)
- Eyelet white 14″ ruffled queen dust ruffle
- Blue smooth weave ruffled queen dust ruffle
- Regency chenille throw
- Waffle-weave linen rug, 30″ x 48″
- Springs open-weave wastebasket
- Scuff slipper terry
- Porters stool in natural
- Leaf floor lamp (2)
- French memo board (2)
- Framed art, 17″ x 20″ (2)
- Framed art, 16″ x 16″ (2)
- Flower-motif mirror (2)
- Areca palm in willow jar
- Wicker three-drawer nightstand (2)
- Corner baker's rack (2)

GRAND TOTAL:



SPENCER DEMONSTRATES THE RIGOROUS DISCIPLINE REQUIRED *to help keep* HIS TEETH CLEAN AND HEALTHY.

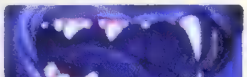


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h to stay in tartar forma-
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and one or none for the rest. New York may be a significant design center, but are you saying that there are no worthy designers in the rest of the country?

Barbara Schneider
Atlanta, Georgia

Dear Barbara,
We are aware of the number of New York designer names included in our directory, and for many years we have been trying to make this popular feature a little more broad-based. However, this list serves other purposes: at least 50 percent of our readers tell us that they are not "actively searching for specific designers" but "looking for decorating ideas" that they can glean from the dozens of room photos, tips, and quotes that accompany the list. Many of America's creative talents gravitate to larger c where they can set up shop and ge of exposure, but we know that sma places nurture huge talents as well That's why we are currently scouri the country for new faces, as well a established talents we haven't met We are looking at dozens of region lists of ASID members and solicitir snapshots and portfolios. We have also subscribed to several dozen lo design magazines, from Hawaii to Maine, so that we can pore throug their pages in search of great ideas And of course, we are inviting all o you readers to clue us in about the rior designers you know in your pa of the world. We promise that next November's designer list will not b as geographically challenged!

write. She published her first book, *My Favorite Things,* in 1964. "I know people fear decorators the way they do headwaiters and teachers," she wrote, and then guided readers room by room through a typical house, always with an emphasis on the restrained, the refined, and the effortless. More pointedly, she opined, "Homes should have a feeling of permanence.... When it comes to a house, chic is almost always a failure."

Equally accomplished at entertaining, she used the parties of her friends as case studies—everyone from Ethel Merman to Jock Whitney, Danny Kaye to Pamela Hayward's "striking" fake anemone arrangement. Next came recipes, menus, and advice ("You should serve food that is easy to cope with"), with dinosaurish entries like "boned jumbo squabs stuffed with wild rice." After dinner: party games! Did you know that Leonard Bernstein was addicted to puzzles? Or that Phyllis and Bennett Cerf were big "pencil and paper game people"? *MFT* ends with the reflection that "her home alone is not enough to satisfy any woman completely," a pointed euphemism for "get a life."

In 1967 Rodgers published *The House in My Head,* which recounts creation of her new country retreat glowing modern glass structure wit mansard roofs and a *large* Picasso. book's endpapers are her floor plar and there are loads of photos, man seen previously in a series of article she did for *House Beautiful.* Throu the course of the book, she moves picking the new property, working an architect, decorating (the tile flo were chosen during a Riviera holid and the move-in.

Rodgers was as obsessed with th technical aspects of her house as sh was with the aesthetics. According her granddaughter Kim Beaty, she "extremely practical and interested the way things worked": the basem pipes, for example, were color-cod But all was not perfect in Rodgers's rural Connecticut. Her estimates ca in wildly overbudget, so out went t flower-conditioning icebox, the dus remover, and the heated "snow mel ing" driveway. Even Rodgers, it see was human. Still, she couldn't stop herself from adding a chapter calle "Elegance Without Finger Bowls."

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resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

[illegible] Table

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. **Greg Jordan New York for Scalamandré Chair,** GJ No. 3509—Scalamandré (T); 212-980-3888. *Fabrics and trims: Page 32:* **Fabric**—Travers (T); 212-888-7900.

Page 37: **Fabric**—Bergamo (T); 212-888-3333. **Fringe trim** #984-19562 in color 51—M&J Décor (T); 212-704-8000. **Ribbon for welting** #9 grosgrain in moss—So Good (R,T); 212-398-0236. **Fabric**—Rose Cumming (T); 212-758-0844. **Fabric; fringe trim** #FM31-006—Scalamandré (T); 212-980-3888. **Fabric**—Jim Thompson through Zimmer+Rhode (T); 212-758-5357.

Page 38: **Fabric**—Christopher Hyland (T); 212-688-6121. **Taffeta fabric for welting,** Jane Taffeta, #JJ102.096—Christopher Hyland, see above. **Fabric**—Clarence House (T); 212-752-2890. **Ribbon for welting,** #16 single face satin in seal brown—So Good, see above. **Fabric**—Lee Jofa (T); 212-688-0444. **Taffeta fabric for welting,** La Fenice Silk Taffeta, #87217LJ in cardinal—Lee Jofa, see above. **Fabric**—Fonthill Ltd. (T); 212-755-6500.

[illegible]

Designer: **Thomas Beeton,** Thomas M. Beeton + Assoc. 723½ North La Cienega Blvd., Los Angeles 90069; 310-657-5600. *Office:* **Desk lamp,** Tolomeo—Artemide (R,M); 212-925-1588. **Ebony table lamps, Guitar lamps** by David Serrano—Downtown (R,T); 310-652-7461. *Conference room:* **Chairs,** Anziano—Donghia (T); 800-DONGHIA. **Framed photographs** by Vernon Smith—Paul Marra Designs (R,T); 310-659-8190.

[illegible]

Pages 62 to 71. Designer: **Madeline Ward Roth;** 630-323-1600. *Entry hall:* **Decorative painting on floors**—Matt Donohue; 630-761-1557. **Lantern ceiling fixture**—Pariscope (R); 630-232-1600. **Antique daybed**—Ellen Ward Scarborough French Antiques (R,T); 203-329-0100. **Daybed mattress fabric,** Chipie Check, #82027.01/056—Brunschwig & Fils (T); 212-838-7878. *Living room:* **Paint color,** #1268—Benjamin Moore (M); for stores: 800-672-4686. **Antique settees**—Pariscope, see above. **Settee fabric,** Tarzan in Sand, #5386/02—Rose Cumming (T); 212-758-0844. **Ottoman**—The Antique & Artisan Center (R,T); 203-327-6022. **Ottoman fabric,** #950047/23—Lee Jofa (T); 212-688-0444. **Faux book boxes**—The Antique & Artisan Center, see above. *Dining room:* **Paint** #1471—Pratt & Lambert (M); for stores: 800-289-7728. **Vintage Venetian glass chandelier**—New Metal Crafts (R,T); 312-787-6991. **Dining table and chairs**—Pariscope, see above. *Master bedroom:* **Paint color,** #710 and #209—Benjamin Moore, see above. **Decorative painting on floors**—Matt Donohue, see above. **Chair slipcover fabric,** Patio Stripe in Aqua—Cowtan & Tout (T); 212-647-6900. **Headboard**—Sarah Breiel Antiques (R,T); 513-871-0077. *Master bath:* **Vintage wallpaper**—SecondHand Rose (R); 212-675-3735. **Antique ottoman**—Megan Morrison (R,T); 815-758-8268. *Kitchen:* **Paint color,** #36—Benjamin Moore (M); for stores: 800-672-4686. **Table**—CMB Cabinetry (R,T); 630-406-9431. **Ceiling fixture**—Pariscope, see above. *Guest bedroom:* **Decorative painting**—Matt Donohue, see above. **Paint colors,** #1239 and #904—Benjamin Moore, see above.

[illegible]

Pages 72 to 77. Designer: **Cristina Azario.** *Living room:* **Table cloth,** Jacquard cloth—Frette (M,MO); 800-35-FRETTE. **Carpeting,** sisal—Stark Carpet (T); 212-752-2890; **Curtains,** taffeta—Scalamandré (T); 800-932-4361; **Armchair**—Le Décor Français (R,T); 212-734-0032. **Armchair fabric,** Raffia—Nobilis (T); 212-980-1177. **Floor pillows,** silk matelassé; **orange throw,** sheared mink—Frette, see above. *Bedroom:* **Bed upholstery; fabrics; linens; throw**—Frette, see above. **Curtain fabric,** shantung taffeta—Scalamandré, see above. *Boys' bedroom:* **Bed linens**—Frette, see above.

[illegible]

Pages 78 to 83. Designers: **Sister Parish, David Kleinberg,** David Kleinberg Design Assoc., 330 E. 59 St., New York 10022; 212-754-9500. **Seating fabric**—Brunschwig & Fils (T); 212-838-7878.

[illegible]

Pages 86 to 93. Designer: **William Sofield,** Studio Sofield, 380 Lafayette St., New York 10003; 212-473-1300. **Furniture,** designed by William Sofield, Baker Furniture (M); 800-592-2537. **Curtain** Bergamo (T); 212-888-3333. **Curtain Rod,** c by designer. *Mural artists:* **Matthew Benedic** c/o Alexander & Bonin; 212-367-7474. **Nan Lorenz**; 212-989-1354.

[illegible]

Pages 94 to 101. Designers: **Kelly Behun, Nata** Behun/Ziff Design, 153 E. 53 St., New York 1 212-292-6233. *Renovation architect:* **Shamir S** 691-4680. **Picnic table**—Crate & Barrel (R,M 323-5461. **Floor lamp**—Arco, Flos (M); 800-9 **Tree trunk table**—Tucker Robbins (R,T); 212 4427. **Sofas,** custom by designers. **Cocktail ta** Terence Conran Shop (R,MO); 212-755-9079 wool sisal—ABC Carpet & Home (R,T); 212- 3000. **Armchair**—George Smith (R,T); 212-2 **Eames stool**—Design Within Reach (MO); 8 2233. *Web site:* www.dwr.com. **Wicker loung** Ikea (R,MO); 800-434-4532. **Desk lamps** by Starck—Flos, see above. **Desk accessories**— (R,M); 800-444-3611. **Wooden low tables**—T Robbins, see above. **Metal daybed**—Ikea, see **Silk bedspread; paper lanterns**—Urban Outf 212-475-0009. **Dollhouse,** designed by Laurie mons and Peter Wheelwright—Moss (R); 212 7100. **Bed linens**—Frette (M,MO); 800-35-FR **Wall lamp**—David Weeks Lighting (T); 718-5

[illegible]

Pages 102 to 109. Designers: **Timothy Van Dam Wagner,** Wagner Van Dam, 853 Broadway, N 10003; 212-674-3070. *Web site:* www.wagnervan *Living room:* **Armchair fabric,** Toile de Vence Clarence House (T); 212-752-2890. **Floor cov** seagrass—Stark Carpet (T); 212-752-9000.

[illegible]

Pages 110 and 111. Designer: **Jeffrey Bilhuber,** St., New York 10022; 212-308-4888. **Large Ru** $24,300—Doris Leslie Blau Collection (M); 2 0222. *Web site:* www.dlblcollection.com. **Tapis rug,** #260—Beauvais Carpets (T); 212-688-22 *Stairs:* **Woodard Weave runner,** Dorchester #6 $14.75/sq. ft.—Woodard & Greenstein (M); 8 7847. *Web site:* www.woodardweave.com.

Pages 112 and 113: **Aragon rug** by Markham R A.M. Collections (T); 212-625-2616. **Club cha** #416, $2,706—Baker Furniture (M); 800-592- *Web site:* www.bakerfurniture.com. **Chair fab** Secret Garden in Robin's Egg by Raoul Textil A.M. Collections, see above. **Brown penny m** $295—Tod's (R); 800-457-TODS. **Vinyl floor c** Cocos Stripe Indigo—Bolon (M); 206-935-54 *Web site:* www.bolon.com. **Classica pedestal** $980—Waterworks (R); 800-899-6757. *Web s* www.waterworks.com. **Pernice towel,** $195— Anichini (M); for stores: 800-553-5309. **Spa r** $175—Peacock Alley (M); 800-810-0708. *Web* www.peacockalley.com. **Slippers**—Amy Jo Gl (M); 718-706-0300. *Web site:* ww.amyjogladst

Pages 114 and 115: **Sienna Bands rug,** 5.6' x 8' Calvin Klein Home Collection (M); 877-256-7 **Bridge Table**—Mrs. MacDougall (T); 212-688 **Adam dining side chair**—Niermann Weeks (T 319-7979. **Stiletto satin sling-back,** Hi-Vinyett $430—Christian Louboutin (R); 212-396-1884 **shoes,** $600—Hermès (R); 800-441-4488. **Rivi lace dress,** $325—Janet Russo (R); 212-625-32 **gressman suit,** $1,250—Polo by Ralph Lauren 888-475-7674. *Web site:* www.polo.com. **Carp** Bellagio white/brown—Beauvais Carpets, see **Antique wash flat sheet,** $90; **pastel Blocks th** $225; **pearlized leather throw pillow,** $160—C Klein Home Collection (M); 877-256-7373. **Sl pink robe**—Bergdorf Goodman (R); 800-558-

[illegible]

The Point is located on Upper Saranac Lake n York; 800-255-3530. *Web site:* thepointresort.c Rooms from $1,250 to $2,375, all included. Tw night minimum stay on weekends, three night over holidays.

[illegible]

Designer: **Mario Buatta,** 120 E. 80 St., New Y 10021, 212-988-6811. *Store:* **Bed Bath & Beyon** 800-GOBEYOND.

Correction

In the January 2002 story "All About Folding, Rolling, Storing (and Eve), the following on-p credit was inadvertently omitted: Eve Robinso hair and makeup by Annie Ing for Sally Harlo

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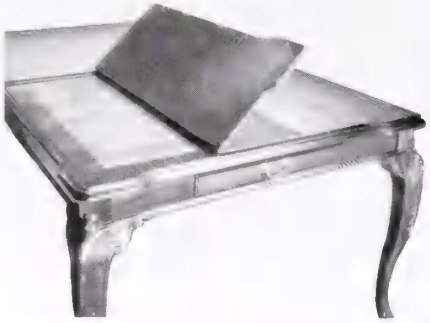
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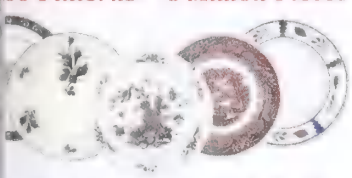
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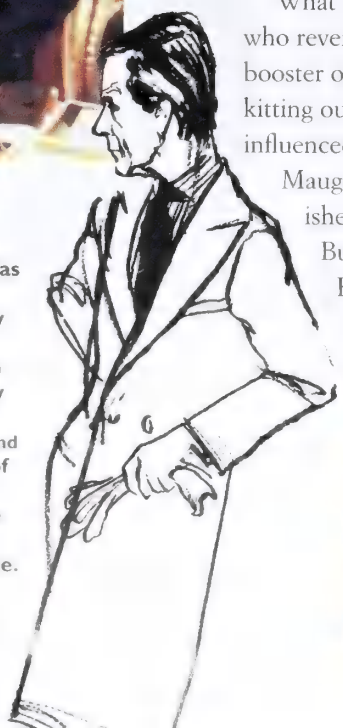
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Billy Baldwin





[top, left to right] **Baldwin's "sunny Matisse palette" pervades the Dallas living room of Harding and Mary Wells Lawrence. A Spanish lantern hangs in the entry of a house in Old San Juan.** [above and right] **A portrait of Baldwin from his book *Billy Baldwin Remembers* and a pen-and-ink profile.**

DAPPER, INTELLIGENT, AND REFRESHINGLY WELL-MANNERED, BILLY BALDWIN HAS always been considered one of the world's greatest interior designers, and his famous rooms look even better today, from the dramatically graceful Villa Fiorentina in Cap Ferrat, France, to his own little house on Nantucket. Every stylish decorator we know worships at the altar of "BB," praising his nuanced, symmetrical, soulfully surefooted interiors and analyzing and reanalyzing the easy sophistication that was his trademark.

What a paradoxical talent! Born in Baltimore in 1903, Baldwin was a modernist who revered the past, a luxury lover who abhorred conspicuous consumption, and a booster of stylish glamour with a predilection for what was "correct." He first started kitting out rooms as an assistant to decorator Ruby Ross Wood; once on his own, and influenced by an all-star cast including Madeleine Castaing, Van Day Truex, Syrie Maugham, Frances Elkins, and Jean-Michel Frank, Baldwin quickly became a polished original. Maybe that's why his discerning coterie of clients—which included Bunny Mellon, Babe Paley, Cole Porter, Diana Vreeland, Kitty Miller, Jacqueline Kennedy, and Deeda Blair—pretty much let him have the run of their rooms. They knew then what we know now: Billy always did it right. ■

Baldwinisms

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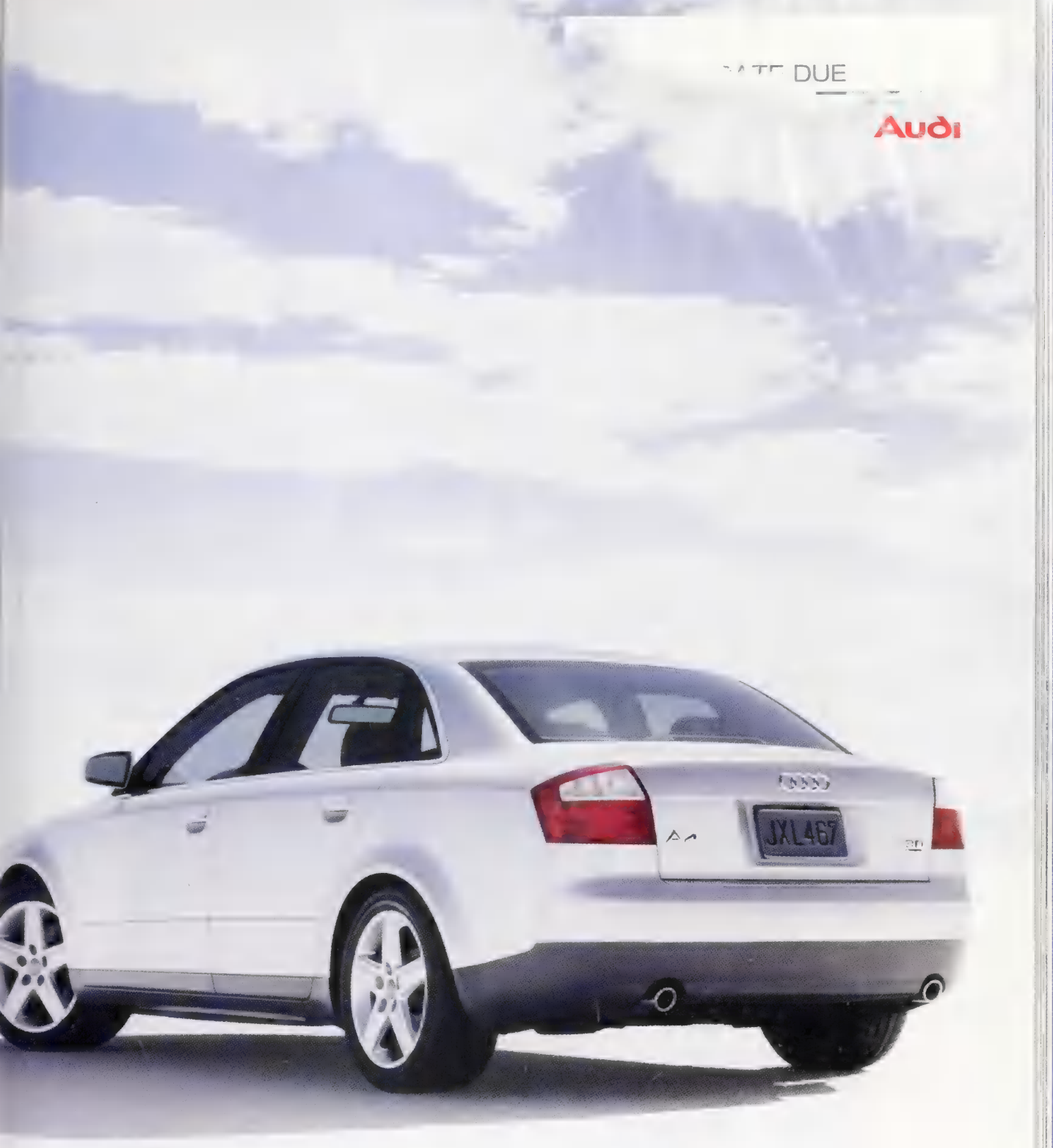


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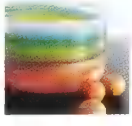
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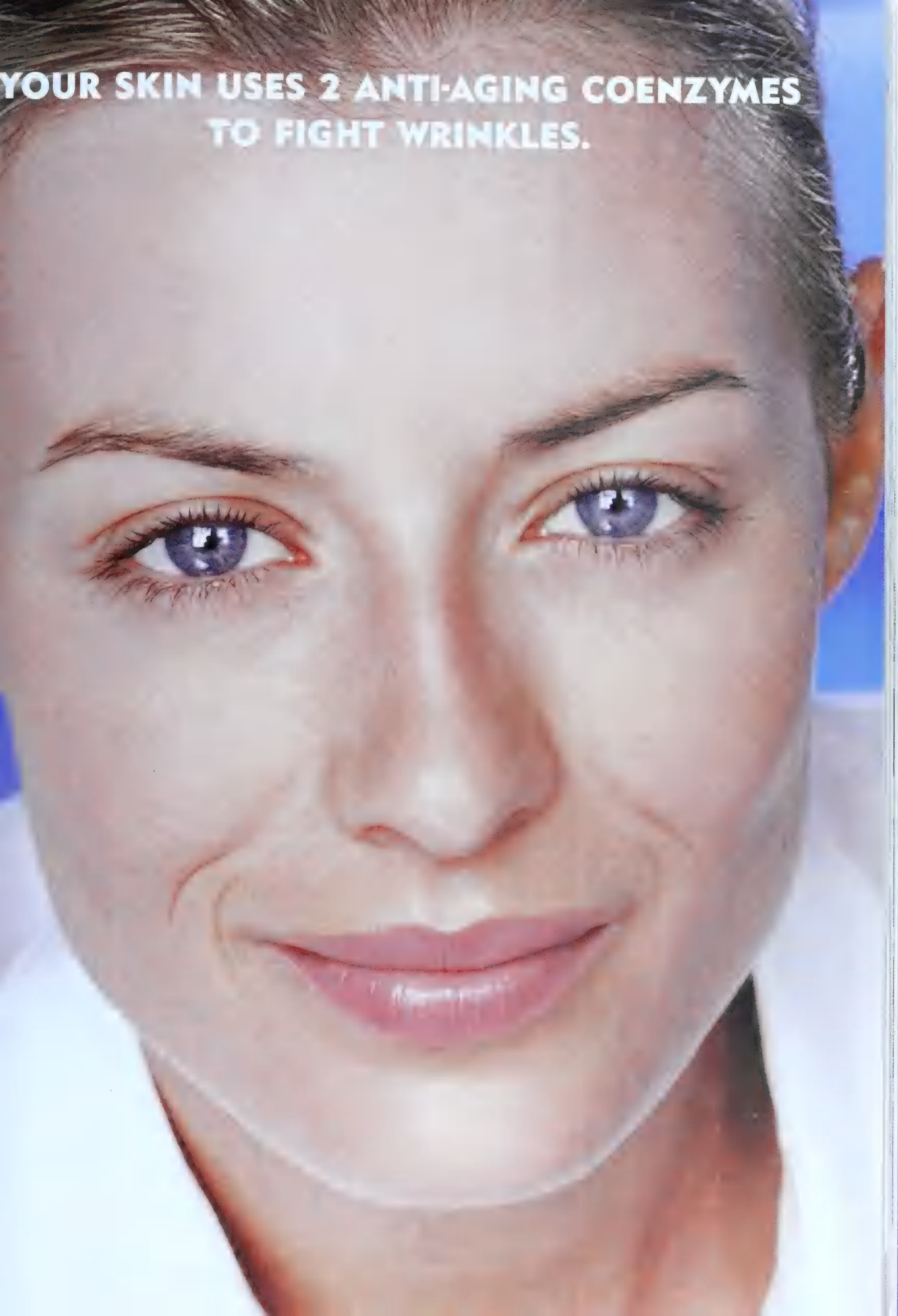

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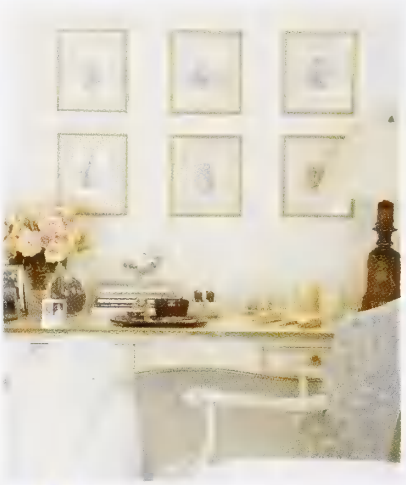
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Michael Boodro "The apartment is just like her—beautiful *and* practical," says Boodro of the Park Avenue lair Barbara Hackett decorated for her former husband ("The Ex Factor," page 98). A magazine veteran, Boodro was most recently the editor of *Garden Design* and has also worked as an editor at *Vogue* and *Harper's Bazaar.* His articles have appeared in publications including *Art News, Graphis,* and *Organic Style.*



Carlos Domenech Cuban-born photographer Domenech has long been attracted by the interplay of architecture and light, so shooting a house in Florida ("Sunshine State," page 70) was a dream come true. "I particularly liked the interior courtyard," he says. "It reminded me of houses in Cordova and Seville." Based in Miami, Domenech has photographed interiors and architecture for *Casa Vogue* and *Art & Antiques.*



Elizabeth Zeschin "Being in beautiful Helsinki made me want to explore the north and spend a h day in an ice palace," says Zeschin who photographed the city's CK's brasserie for this issue's "Hot Dish" (page 110). Zeschin, who lives in L don and works in both Europe an the U.S., has published her photographs in exhibitions, books, adve ing campaigns, and in the pages of *Vogue, Bon Appétit,* and *Esquire.*



Susan Gutfreund Contributing editor Gutfreund ("Anatomy of a Bedroom," page 104) learned at the feet of a master, the late Henri Samuel, with whom she worked closely on the design of her houses in Paris and Manhattan. She has now launched her own design firm and is working on projects in Paris, Mexico, and Pennsylvania. Gutfreund's own Main Line retreat was featured in *HB*'s November 2001 issue.



Tim Beddow London-based Beddow, who photographed a house in Los Angeles decorated by his friend Kathryn Ireland ("Brentwood Beauty," page 84), first discovered his affinity for the camera on a journey across the Sahara in the 1980s. He has also traveled in the Middle East and has completed a book, *Damascus: Hidden Treasures of the Old City.* He and his wife spend part of the year in an isolated farmhouse in southwest France.



Sallie Brady While on assignm for *House Beautiful* in Finland, Br learned that there's more to Scandi vian life than saunas and smoked h ring ("Hot Dish," page 110). "Afte reindeer ride in Finnish Lapland," says, "I have a newfound respect f Santa Claus—they are *wild* animal A former resident of Paris and Aix en-Provence who now lives in New Jersey, Brady has written for *Esqui Art & Antiques,* and *GQ.*


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ASK AND YOU SHALL RECEIVE. BECAUSE more than 1,200 of you demanded an "entire issue" devoted to pretty, romantic decorating, almost every page in this magazine features the most outstanding, unequivocally and charmingly seductive rooms in the world. Guided by your comments and queries, we've analyzed what goes into making a bedroom truly romantic. Details are key: colors, prints, sheets, curtains, vanities, lampshades—even light bulbs—can make the difference between a once-in-a-lifetime love affair or something much less fulfilling. More than 700 of you also e-mailed to tell us you "adore" or "need to know more about" Swedish Gustavian decorating. Hence, this issue is full of the poetic 18th-century-style furniture, chalky colors, simple floral and check fabrics, and refined yet humble finishes, accessories, and textures that define the essence of what Sweden's King Gustav III favored—and popularized—more than two centuries ago. On a more technical note, and in direct response to your requests, we have positioned page numbers in the bottom corners.

In case you haven't noticed, we've got two new monthly columns: "He Said, He Said" is written by the stars of *Antiques Roadshow*, Leigh and Leslie Keno, and "Dueling Designers" compares the tastes of two top-rated decorators. The results are incredibly helpful, and amusing to boot.

Speaking of original ideas, I'm happy to announce our second annual "A Reader Goes to High Point" contest. One lucky reader will join us on an all-expenses-paid trip to the three-day High Point furniture market in October—but keep in mind, it's no vacation. It's a grueling 6 A.M.-to-midnight walk-all-day whirlwind look at the best new furniture out there. Here are the rules:

1. Tell us in a single paragraph why you want to join *House Beautiful*'s decorating editors to look at and learn about new furniture designs at the October 2002 market.

2. Send color photos of your three favorite pieces of furniture, which must be from a private home, your own or someone else's, not from a store or a museum. Each photo must be accompanied by one sentence describing what the piece is and why it pleases you. Photograph the furniture against plain, solid backgrounds: no prints or patterns, please.

3. Send a snapshot of yourself standing outside your house or apartment.

4. Only one contestant per entry: sorry, no spouses, significant others, best friends, or pets.

5. All of the above must reach us no later than May 10, 2002. Mail to: High Point Contest, House Beautiful, 1700 Broadway, 29th floor, New York, New York 10019.

The contest is judged by the editorial and marketing staffs of HB. Make sure that your written statements are clea and legible and that your snapshots, Polaroids, or slides are in focus and too dark, and don't forget to includ your address, telephone number, an e-mail address so we can contact yo Good luck!

The Cure

Dear Marian,

We know that *House Beautiful* is th antidote to blah design—but who k it could be a cure for a cold? I retur home late last night to find my husb curled up on the sofa, battling the s fles with Robitussin, a big blanket, a *House Beautiful*—he said all three m him feel better. The January issue w an inspiration for our very small (40 square feet) space. Today my husba has much more energy—so much s we may begin tackling our own sma space challenges this weekend.

Kate P

via e

Caption Faction

Dear Marian,

I know you can't account for every in an interior, but *(Continued on pa*

Please e-mail Editor in Chief Marian McEvo at mmcevoy@hearst.com or send your letter Dear Marian, House Beautiful, 1700 Broadw 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

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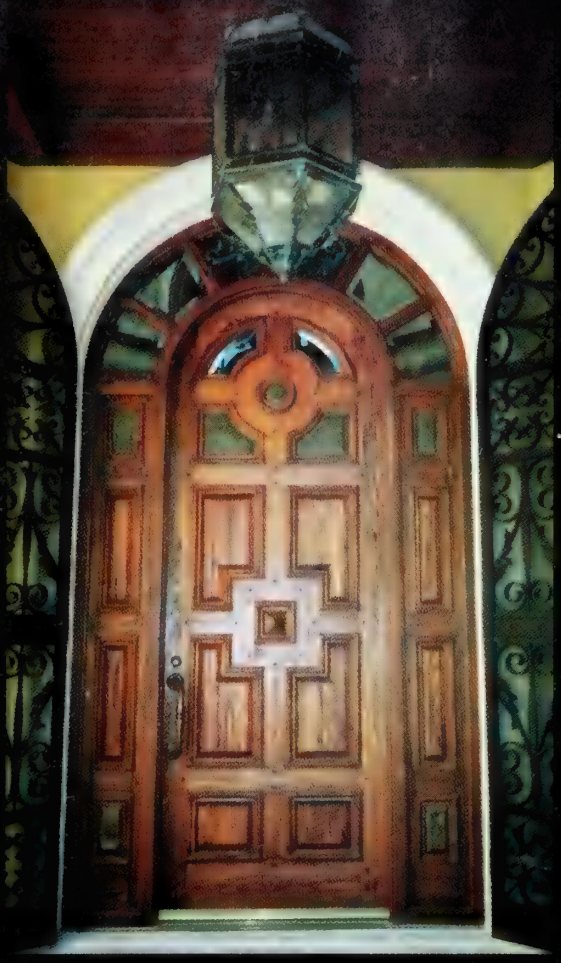
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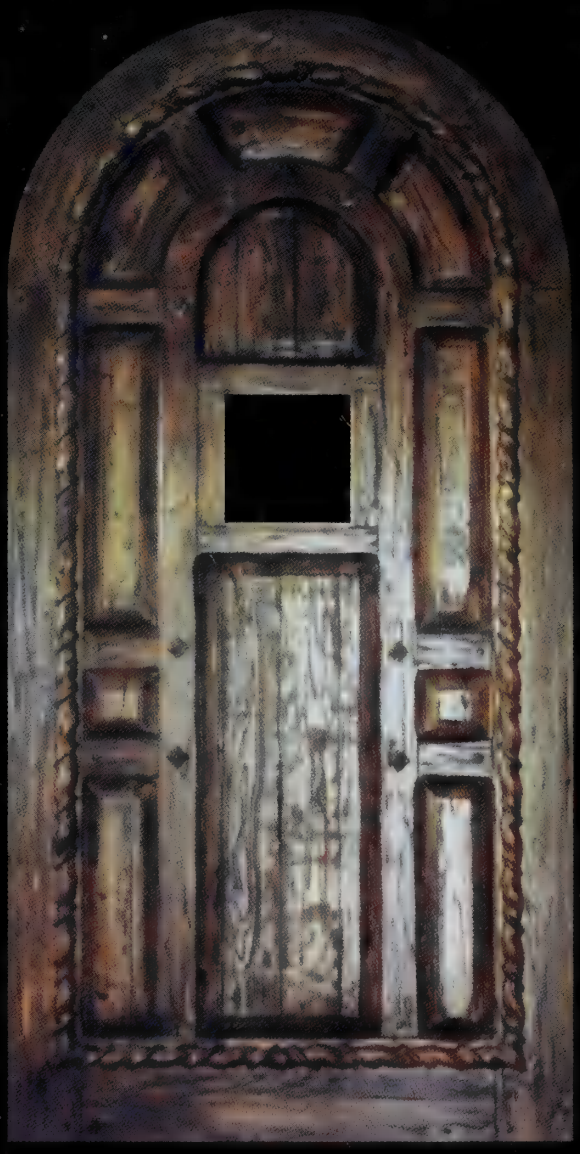
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1. Origami cotton quilt, $245 for queen; from Garnet Hill: 800-622-6216. 2. Pleated Jacquard box pillow, $95; from Matteo at ABC Carpet & Home: 212-473-3000. 3 & 4. Island sheer organza pillow, $68; Island Shores sateen boudoir pillow with pin tuck pleats, $54; both from Nautica: 877-NAUTICA or www.nautica.com. 5. Pure Wheat hand-stitched muslin throw, $190; from DKNY: 646-613-1100. 6. Hand-pleated Comb pillow, $195; from Armani Casa: 212-334-1271.

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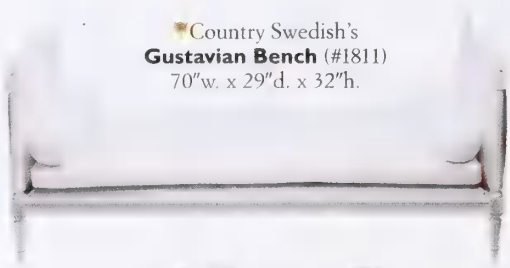
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Photographer: JOSHUA SHELDON

Writer: CAROLYN SOLLIS

Producers: CAROLYN SOLLIS and ELAINE WRIGHTMAN



Country Swedish's
Gustavian Bench (#1811)
70"w. x 29"d. x 32"h.

Red White & New



Jane Churchill's
Sail Broad Stripe
(J129F-07) in red
through Cowtan & Tout;
100% cotton; 55"w.

{A **Gustavian bench** goes from classic to graphi

SWEDISH STYLE—WITH ITS REVERENCE FOR LIGHT, SIMPLE shapes, symmetry, and painted woods—is the perfect antidote to interiors of the last few years, when masculine forms prevailed and wenge fever raged. Named for King Gustav III, who reigned from 1771 to 1792, the Gustavian style was a Swedish interpretation of the European antiques and decorative arts the royal saw on his travels throughout the Continent. Using less expensive local woods and materials, the Swedish paid homage to fine European furnishings while developing a humbler style of their own.

Our modern Gustavian bench is from Country Swedish, a family-owned firm specializing in antique reproducti For upholstery, we chose fabrics in tones of red and wh "The palette of traditional Swedish fabrics has always l just two colors, whether it's stripes, checks, or prints," *HB*'s upholsterer, Carl Dellatore, of D & F Workroom "With our nine fresh takes on red and white, we went from Old World to outrageous."

Essentially a small daybed, the bench has an upholstered head and foot and a comfortable cushion. Two typical Gustavian fabrics—Gripsholm Check from Co Swedish and Sail Broad Stripe from Jane Churchill—



hat inspires you?

aps it's the midnight sun of Scandinavia. Whatever your inspiration, we understand how important the feeling of your new kitchen is to you. Which

y when you visit a Wood-Mode design professional, they'll do everything possible to help you achieve the look

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▲Country Swedish's
Gripsholm Check
(#432-06);
100% cotton; 59″w.



▲Anna French's
Cupola in color 1
through Sanderson;
52% linen,
48% cotton; 54″w.



▲Lulu DK Fabrics'
Evil Eye (#11118)
in red through
Decorators Walk;
100% cotton; 54″w.



▲Brunschwig & Fils'
Bagnols Cotton Print
(#79384.01/121);
100% cotton; 54″w.

Nuts & Bolts

- To be faithful to a classic Swedish bench, choose fabrics in two tones, but have fun experimenting with a variety of designs.
- Fabrics with dark grounds give more weight to a piece.
- Fabrics with selvage borders, like Lulu DK's Evil Eye, offer many decorative possibilities. We cut off the small paisley border and used it to edge the plinth of the bench and as around the bolsters.
- Before button-tufting a fabric with a stripe design, like Brunschwig & Fils' Bagnols p it out on the piece and decide how many t want and how they should be distributed.
- Geometric patterns require the most ca matching.



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or visit www.herendusa.com.



▲Lee Jofa's
Trianon Toile
(#970050/1916) in red;
100% cotton; 54″w.

▲Kathryn Ireland's
Graham (#2612) in
red through John
Rosselli & Associates;
100% hemp linen; 56″w.



▲Angela Adams's
Lulu in Tangerine;
50% cotton,
50% linen; 54″w.

▲Lee Behren Silks'
Crewel Embroidery
(#L57960) through
Decorators Walk;
100% cotton with wool
decoration; 48″w.

ave their seat cushions upholstered with a traditional
nattress edge (the check was tufted, the stripe left plain).
Picturesque Trianon Toile from Lee Jofa was carefully
laced on the frame to show off its charming motifs. Even
ne bolsters were sewn so that a little angel is on one end
nd a sailboat on the other. Two florals, Brunschwig &
'ils' dainty Bagnols Cotton Print and Lee Behren Silks'
rand Crewel Embroidery, although vastly different in scale, required careful matching of the patterns. For a reverse tonal effect, Kathryn Ireland's Graham and Anna French's Cupola have red grounds with white printed designs; white welting gives Cupola a crisp finish. Would Gustav III turn in his grave if he saw his bench done in Lulu DK's Evil Eye paisley or in Angela Adams's Lulu, with its red ovals spinning in orbit? Not a chance. The Swedish have never been short on style. ■

For more on Swatch Watch, go to www.housebeautiful.com.

At the Pensione Morandi

After a blissful year in Florence, Perdita Buchan knew she had to leave

I FOUND THE PENSIONE MORANDI BY ACCIDENT. WHEN I WAS IN MY EARLY twenties I had trouble making plans or getting anywhere on time and thus had arrived in the great cave of the Florence train station at midnight. As I was gathering my wits, a tall, gaunt woman with severely bobbed dyed-red hair strode up to me.

"What language do you speak?" she barked in English. "I speak them all."

Startled, I stared at her.

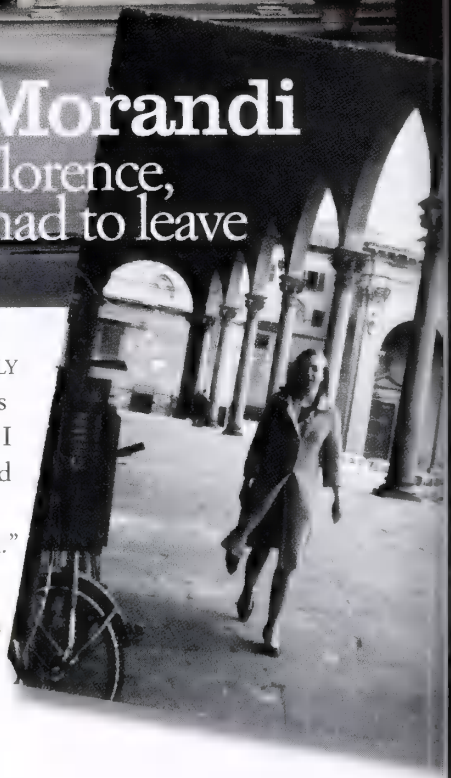
"So?" she said. "Which?"

"English," I said, feeling found out.

"You are looking for somewhere to stay?"

I nodded.

"I have the place. Follow me." *(Continued on page 120)*



[right] Perdita Buchan in the Piazza Santissima Annunziata on the way to her pensione. [top] A recent view of the square.


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Photographer: NICHOLE SLOAN

Writer and Producer: KENDELL CRONSTROM

Alabama Slammer

{Three days of indulging in the sweet pleasures of Birmingham, a Southern belle with bite}





IT'S ATLANTA WITHOUT THE TRAFFIC, NEW Orleans without the decadence. Just a few hours' drive from either, Birmingham is upstaging its older Southern sisters in a big way. Blessed with natural beauty, endless charm, and probably more fauteuils per capita than any city outside France, Birmingham also makes for a surprisingly agreeable long weekend—with nary a hassle or hustle.

To start off my three-day Birmingham binge, I head to the quaint hamlet of Homewood, a shopping nexus for linens and housewares of the glazed-pot variety. My eyes grow wide at Mary Adams, a 55-year-old antiques store run by the founder's niece, Beppy Johnson. "When the shop began, in 1947," she says, "it was totally English, but French has become my interest." She's not one for understatement: the place is chockablock with French sconces, chandeliers, Directoire hall chairs, and Louis XVI benches. Her neighbor Michael Blades is equally enamored of all things French, but his stock has a more international bent. "Birmingham's unique," he says. "It's very decorator- and antiques-oriented. It's a big small town."

Or perhaps a chain of small towns. Dangling like a string of pearls south of the sleepy city center, a series of green, hilly communities beckon. Suburban in character, they actually have been incorporated as separate cities, due in part to white flight during the civil rights crises of the last century. While downtown Birmingham is making a solid comeback, it's still recovering from th scars of history, and visitors interested >



[top left] Vintage 1950s style permeates The Clu [top right] Whitney Smi Circa. [left] Decorator M Evelyn McKee. [below] A Antiquity's Granger Carr Home Couture's Tish Fu



[below] A Dale Chihuly artwork at the Birmingham Museum of Art.





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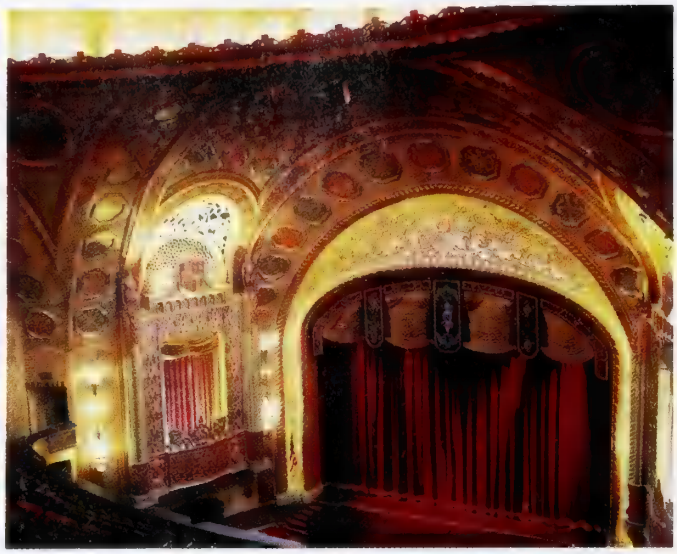
r more information call 1-800-463-0260 or visit miele.com

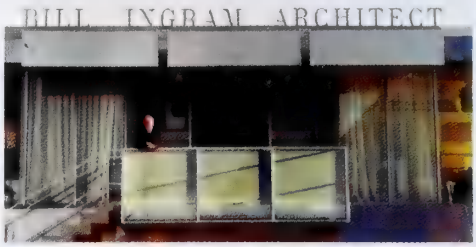
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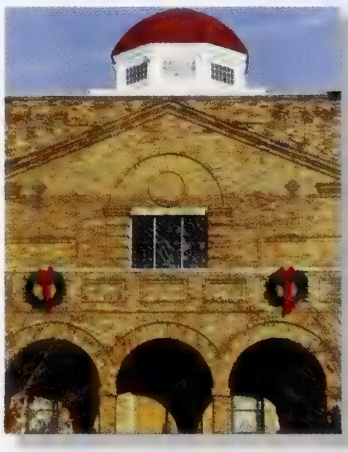
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[above] The landmark 1927 Alabama Theater. [right] The historic 16th Street Baptist Church, scene of civil rights era strife.

[left] I Ingran outsid mod o [below Fine-a dealer Helen

in life's more wanton pursuits generally must head for the hills.

"I'm high-end French," pronounces Mary Helen McCoy at her fancy shop in twee English Village. "It's a passion here in the South. Birmingham houses have some lovely things, although they go more for the look than the true period pieces. Even 'the look' is getting pricey." Probably Birmingham's most respected dealer (she is a member of the Syndicat National des Antiquaires, which hosts the esteemed Paris Biennale), McCoy is equal parts discerning and humble. "My grandparents were Europeans and we always had beautiful stuff," she says, amid six-figure carved armoires and exquisite tapestries. "But I'm still just the little American from the South."

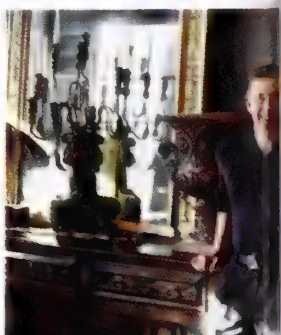
Starving for something I can actually afford, I decide on lunch at Chez Lulu, where the funky boudoir atmospherics seem more East Village than English Village. After raiding the Henhouse and Les Trois Marchés for French country antiques, I drive over to Mountain Brook Village, the most affluent of Birmingham's outlying communities. Stopping by decorator Mary Evelyn McKee's house on the way, I get the lowdown on the city's peculiar evolution. "Birmingham is an Industrial Revolution town, whereas most other large cities in the region are antebellum," says McKee. "We've moved from an industrial to a service economy, and we've come a long way. Do[illegible]n was the only place you could shop when I was growing up, although that changed with white flight in the late 1960s and early '70s. But I don't think we have racial problems anymore."

Indeed, the most controversy Birmingham has seen in awhile is the proposal to build a giant parking garage for shoppers in Mountain Brook Village. "I love having Starbucks on the corner—it's just made it come alive!" exclaims McKee as we arrive in the village to check out the shops, although the nicer surprise (for me, anyway) is Gilchrist's, an old-time drugstore that serves freshly squeezed limeade. Fortified, we hit A.D. Antiquity, where proprietor Granger Carr stocks amazing Italian metal and wood chandeliers, a Spanish *barqueño,* and Italian painted panels; he shares the attractive space with Home Couture's Tish Fuller, a dealer in beautiful textiles who praises Birmingham's "level of sophistication." At Circa, Whitney Smith's trumeau mirrors, terrific French china, architect's library steps, and 1820 bergères simply bowl us over.

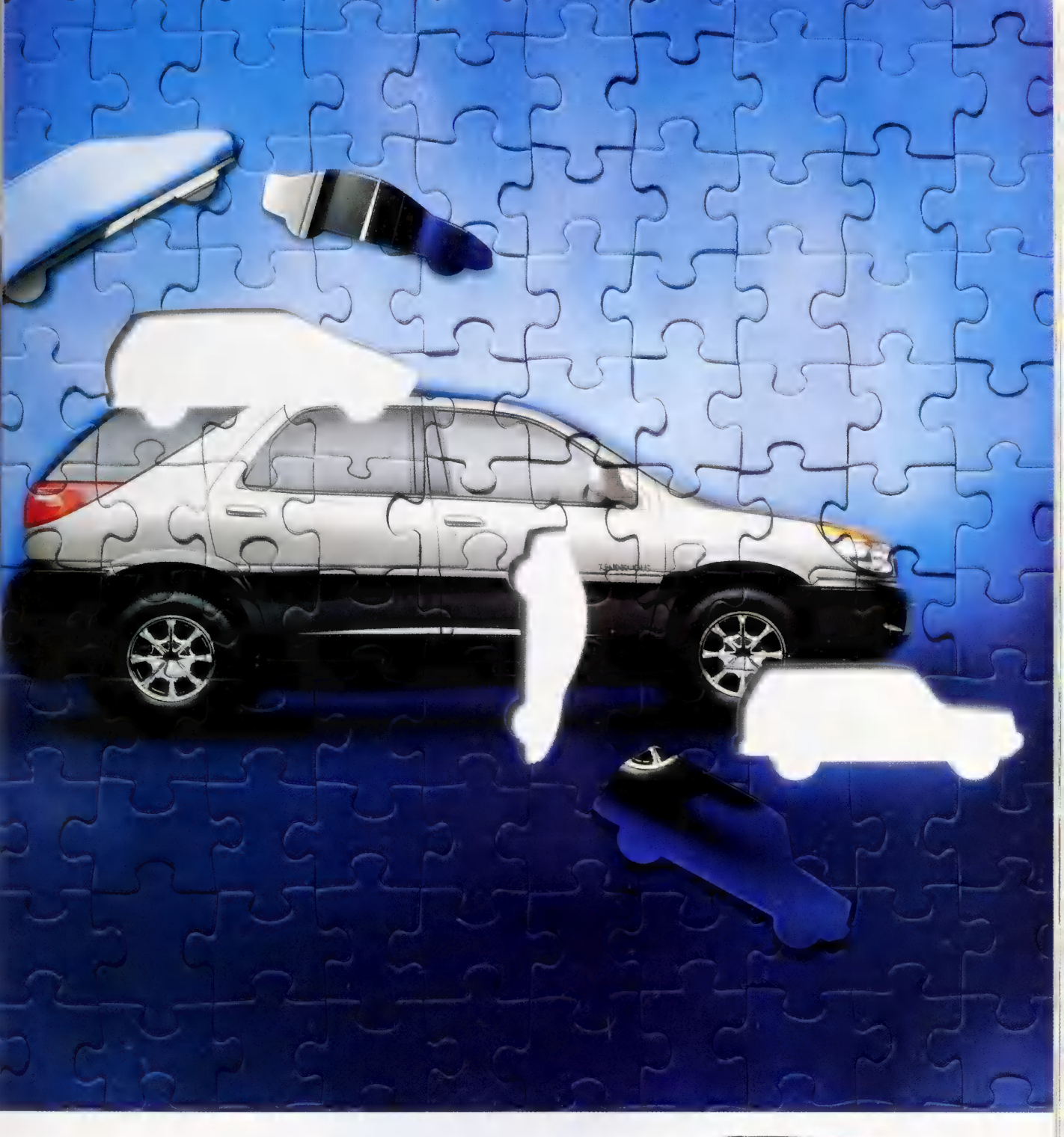
(Continued on page 124)







[above center] Restaurateur Frank Stitt at Bottega. [above] Lunchtime at Chez Lulu. [right] Robert Hill of Bradshaw House Gallery.



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Photographs: STEFAN STUDER
Writer and Producer: CAROLYNE ROEHM

[right] Swaths of fabric add security and drama in a romantic bedroom. Soft light and natural fibers are essential. [below] Soft cashmere throws and mohair blankets, plus extra pretty pillows, heighten the aura of luxury and comfort.



Rest Easy

{A romantic bed makes all the difference in the world}

WE SPEND MORE TIME IN OUR BEDS THAN IN ANY other place, and more hours in the bedroom than all other rooms combined. We begin and end our day in bed. It follows that the bed should be the most thought-out piece of furniture in our homes.

My bed is my island. I am a romantic, and I simply cannot imagine a bedroom without a romantic bed. I am not alone in my thinking. The Internet includes more than 500,000 listings under the heading "romantic bed." I am sure that at least

ree-quarters of these lead to some
astly tea-dyed polyester-lace-trimmed
ctorian numbers with ruffles. This is
t my idea of romantic! Real romance
about the senses—especially touch,
ell, and sight.

From head to toe, the body touches
ed more than any other piece of fur-
ture in the house. The sense of touch
further heightened by soft cashmere
rows or mohair blankets, which add a
se of luxury and comfort—two ele-
ents essential to romance. What's
ore, nothing is more luxurious than
ding underneath clean pressed natural-
er sheets. Poly-cotton sheets are man-
actured for people who have neither
e time nor the desire to iron (which is
rtainly understandable), but everyone
ould own at least one set of natural-
er sheets with a high thread count.
you're not able to iron them yourself,
ke them to your shirt launderer and
gotiate a price for their care.

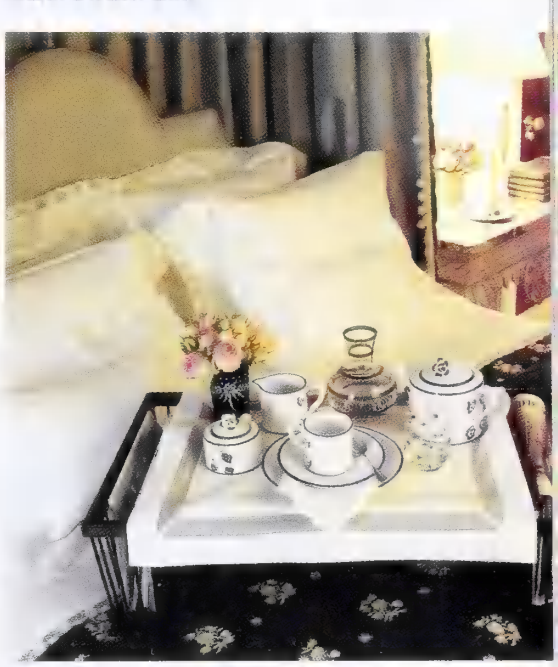
Smell is essential to creating a
mantic bedroom. At home in Paris,
tarted placing small bunches of
shly dried lavender between the
ttress and the mattress pad—it's a
ely and therapeutic way to drift off
sleep. Another French touch: ironing
d linens with scented water such as
se, lavender, orange blossom, and
'eul, a subtle fragrance with a certain
ne sais quoi.

A romantic bed also relies on the
vironment surrounding it. A single
wer, a small bouquet, or a pretty plant
ovide a wonderful accompaniment to
umptuous bed. I keep scented flow-
and plants next to my bed: waking
in the middle of the night to the
ell of lily of the valley, gardenia, or
erose is refreshing and reaffirming.
y attention to comfort and practical-
too: a good reading light, an alarm
ck, a drawer for glasses, a flashlight,
eck of cards, reading material, a pen-
and notepad, and remotes for music
l television should be readily at your
gertips. Your bed should always rep-
ent warmth, safety, and security.
y not make it beautiful? ■

Roehm Economics

- A romantic bed is rooted in practicality. You will not be comfortable if you do not have the appropriate mattress and pillows for your body type.
- Multiple sets of pillows add extra allure as well as support while you're reading or working in bed.
- Stay with natural fibers: sleep on cotton, silk, or linen sheets.
- A romantic bed is always well accessorized with pretty coverlets, decorative pillows, and shams. But remove them before going to bed; you'll preserve the fabrics and cut down on cleaning costs.
- A scented mattress is both pleasing and therapeutic. Try lavender, which is thought to aid sleep.
- Ironing bed linens with scented water imparts a subtle smell and a hint of romance.
- A bouquet of flowers or a scented plant such as gardenia turns up the romance quotient. Keep lighting natural-looking and adjustable, and don't forget to use candles occasionally.
- A lovely breakfast tray or work basket handily turns the bed into a makeshift dining room or office.
- Never go to bed angry.

The bedroom needn't be just for sleeping—indulge yourself with breakfast on a tray or write letters from bed.





Bouquets and simple plants freshen any decor. Green mohair throw and linens from Frette.

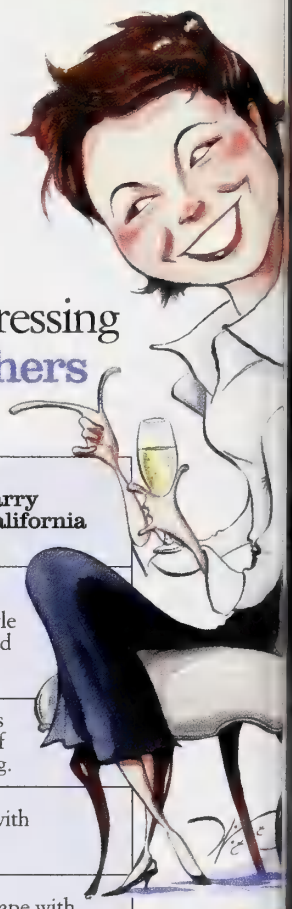
Illustrator: MICHAEL WITTE

Producer: CAROLYN SOLLIS

dueling designers

All Dolled Up

Vanity knows no limits in a woman's dressing room, say **Barbara Barry** and **Dan Carithers**



Designer	Dan Carithers Atlanta, Georgia	Barbara Barry Los Angeles, California
Looking good!	A serene and romantic space with walls upholstered in a neutral toile, sheer wool challis curtains, and fresh flowers on the dressing table.	An understated, glamorous 1940s-style oasis, all mirrors and painted trim.
Pretty palette	Shades of beige, preferably three shades of neutral.	Ivory, which shows off the subtleties of what you're wearing.
Vanity table	An old-fashioned rectangular skirted table. The skirt should open to reveal drawers.	Ivory lacquer with a glass top.
Chair	The DeAngelis chair, which swivels, rolls, and has a low curved back.	A very girly shape with painted legs and plain fabric.
Extra embellishment	Closets or cabinets with glass doors; an antique chest or dresser.	An ottoman, a crisp chair, and a simple floor lamp.
Mirrors	Three-way folding mirrors are best; the French *miroir brot* is great for putting on makeup.	Slightly antiqued silver mirrors are the loveliest.
Lighting	Low-voltage lights directed toward clothes; a pretty chandelier and glass or metal lamps, all with shades.	Shaded lamps give soft, flattering light.
On the floor	Carpeting—anything soft for bare feet.	Wall-to-wall carpeting or a lovely wool-and-silk area rug.
On walls	Upholstered or wallpapered in a soft pattern; alternatively, a flattering glazed paint.	Simple paint or wallpaper, but no wild graphic patterns.
On windows	Simple draperies with soft sheers for privacy.	Plain linen or wool draperies in the same tone as the walls.
Getting organized	Arrange clothes by category (evening/day/sport); use fabric-lined baskets for accessories.	Line cupboards with wallpaper; stack clothes neatly and top with a sachet.
Sweet details	Telescoping rods to assemble outfits; a flat surface for arranging accessories and packaging.	A beautiful clock, crystal jars, and a modern silver tray.
Put on a happy face	Put cosmetics in pullout drawers so that you can see everything at once.	Modern silver cups for makeup brushes and pencils; a parchment tray for cosmetics.
Jewelry	Build a "hot closet," a small cabinet that's wired along with your home alarm system.	I love to place my pearls or watch on a footed silver tray or leather pad.
Three must-haves	Organization, light (on dimmers) at several levels, and a nice chair, chaise, or round tête-à-tête.	Subtle coloration, a feeling of luxury, and calm to start the day anew.
Three no-nos	Not hanging up your clothes, fluorescent lighting, and industrial-strength rugs.	Loud pattern, bright colors, and too much stuff.

"Soft sheers for privacy"

"Al mirr and paint trir"

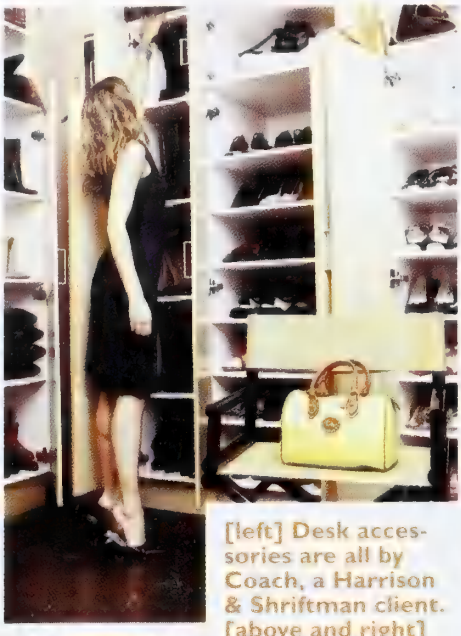



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Photographer: PAUL COSTELLO

Writer: SENGA MORTIMER

Producer: MIGUEL FLORES-VIANNA





[left] Desk accessories are all by Coach, a Harrison & Shriftman client. [above and right] Clients' wares—from Jimmy Choo shoes to Juicy Couture T-shirts—are kept in a gigantic closet.



Fashionably Great

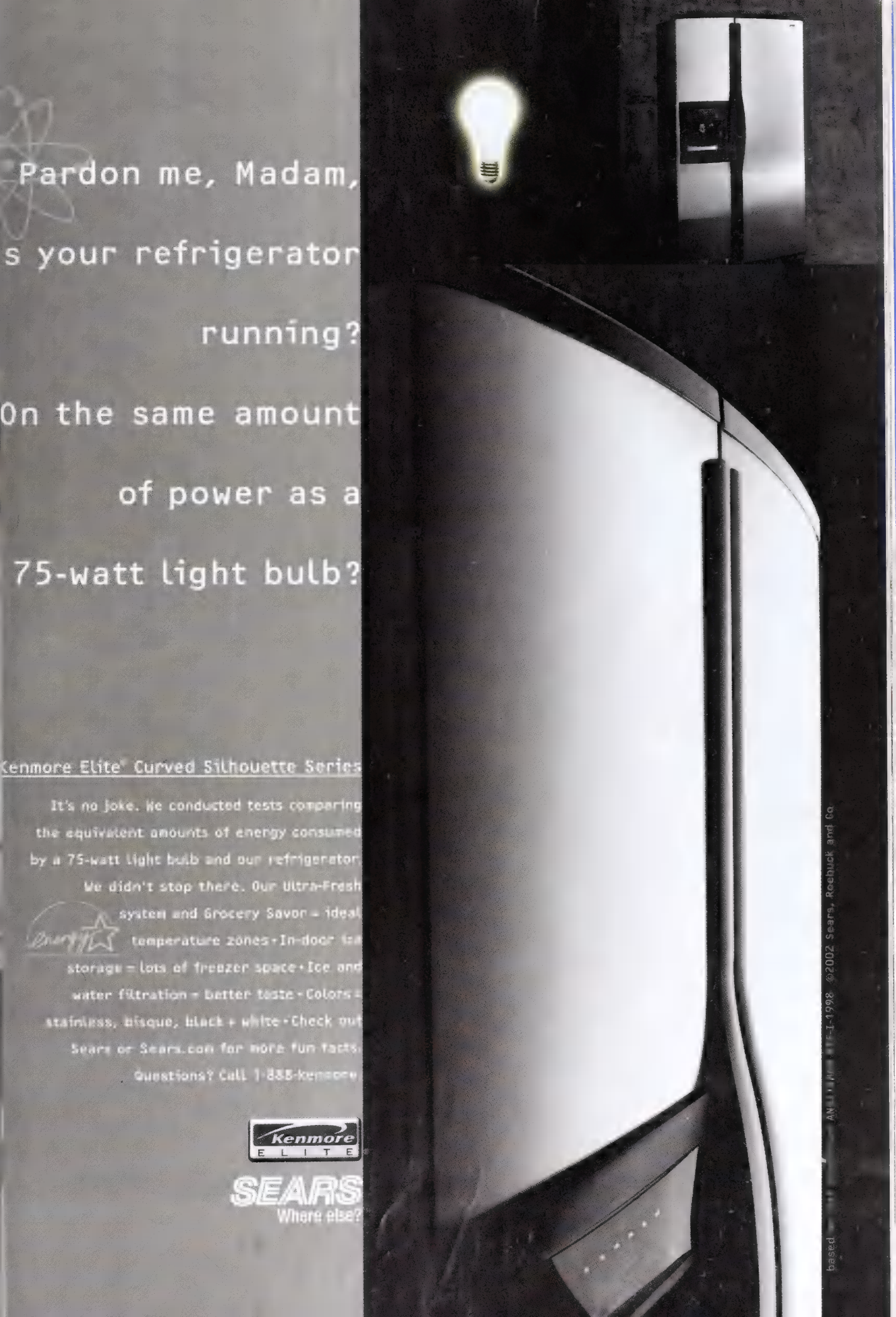
{The stylish offices of PR powerhouse Harrison Shriftman do justice to their formidable client list}

LIKE ANY TRUE UPSTARTS, ELIZABETH HARRISON AND LARA Shriftman began their business from scratch, with only two clients. Their office: a corner of Shriftman's apartment. As their discerning eye for fashion and grasp of market trends became better known, the PR pair moved to a teeny $500-a-month penthouse, intending always to keep overhead low. But the extraordinary success of their now-white-hot firm necessitated more room. A skinflint's budget, creative planning, and a lot of hard work helped them meet their target of "simple and chic."

In the PR field, appearance is everything, so their sparkling new loft space in Manhattan's garment district had to be impeccable. Shriftman found cabinets, counters, and desk lamps at Ikea and oversaw their installation, while Harrison kept the seven-year-old business rolling and on schedule. For all their attention to costs, both wanted their employees to like where they worked and to be proud of the space. With more than 45 employees, and offices in Miami and L.A. as well, Harrison & Shriftman is a certifiable success story, handling a client list that includes Coach, Juicy Couture, Mercedes-Benz, Smirnoff, Jimmy Choo, and Robert Clergerie. Talk about selling an idea.



Elizabeth Harrison and Lara Shriftman with their


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Portrait: LIZZIE HIMMEL

Writers: LEIGH and LESLIE KENO

{Charles-Honoré Lannuier helped bring 19th-century French tastes to American shores}

He Said, He Said





Antiques experts Leslie (left) and Leigh Keno deconstruct a 19th-century sleigh bed, down to the bronze mounts.

AS A YOUNG MAN, CHARLES-HONORÉ LANNUIER fled his native Paris to escape the social and political chaos that followed the Revolution. After settling in America, he soon distinguished himself as one of the most talented cabinetmakers of the 19th century. Lannuier not only capitalized on America's attraction to the French style, he helped to refine it. His ornate creations became synonymous with wealth and taste, conferring prestige upon their newly prosperous owners. The sumptuous sleigh bed pictured here was designed by Lannuier around 1817.

Leslie Keno: This bed epitomizes the classical style in America.

Leigh Keno: It does, but at first glance you might think it was a French bed made in Paris in the highest style.

Leslie: Yes. The design is so overwhelmingly French, you have to do microanalysis to determine its American origins. Microanalysis reveals that the primary woods are mahogany, burl elm, and rosewood.

Leigh: And the secondary woods are white pine, maple, ash, and cherry—all indigenous to America.

Leslie: The quality is incredible. In addition to the different woods, it has gilded brass, die-stamped brass borders, gilded gesso, and *vert antique,* which is verdigris. When the bed was made, about 1817, American cabinetmakers were looking to French Empire styles for inspira- >



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"The dolphins, goddesses, and griffins conjure images of ancient Rome"

tion. Charles Lannuier was influenced by design books from great French cabinetmakers, particularly Percier and Fontaine. At the Metropolitan Museum of Art, there's an 1812 engraving of a Percier and Fontaine design for the end of a bedstead that is very similar to this one.

Leigh: It makes sense. Charles Lannuier and his brother Nicolas worked for members of the royal family in Paris before they emigrated. They took the French Empire style and streamlined it for wealthy American clients, many of them French émigrés who had also moved to avoid the political turmoil from the Revolution. During that period in America there were many Francophiles. In fact, in the early 1800s in Boston, there was a huge celebration and parade in honor of the late Louis XIV, the Sun King. Anything French was the rage in America.

Leslie: This bed is one of the most lavish New York pieces I've ever seen. It originally stood in the Albany mansion of Stephen Van Rensselaer IV and Harriet Bayard, who married on January 2, 1817. It's more than likely that Van Rensselaer had seen similar beds when he was visiting the French court.

Leigh: An American in Paris. The piece could have been executed to order to delight his bride. Shortly after their wedding, the couple moved into a newly built townhouse, fashionably appointed in the latest French taste. This was the bed they slept in, although it'd be hard to sleep with all these details. The bronze mounts were imported from France—

Leslie: —and the end of each crest rail is topped with a cap of quivers surrounded by foliage.

Leigh: There's a winged griffin, along with a ram's head.

Leslie: And a winged goddess with a horn below.

Leigh: The feet of the bed are dolphin's feet covere with verdigris to simulate antique bronze. It's patina bronze, which turns green. The dolphins, goddesses, and griffins conjure images of ancient Rome, don't they?

Leslie: There was definitely a fascination with Greek and Roman antiquity because of the excavations at Pompeii and Herculaneum at the time, hence the "classical period. But I think that the interest in ancient forms w aroused by Napoleon's 1798 campaign to Egypt, and fi thered by resulting publications by different designers Then the American designers, following the French, b rowed forms and design motifs from both ancient and modern civilizations and recombined them. The fabric by the way, would probably have been extremely expe sive, which is often true of early beds.

Leigh: Absolutely. A hallmark of the classical period the richness and variety of the materials used. This bed would have had an almost rectilinear cushion, like a m ern mattress, as well as a French-style rounded cylindr cushion at each end.

Leslie: Early photographs of the bed show a canopy above it, hanging from a crown that was affixed to the wall. It created a wonderful tent for privacy.

Leigh: Its occupants might have thought that they ha to do something spectacular in order to keep up with appearances. Or perhaps they were afraid the bed wou upstage them. "You look great tonight, but look at tha bronze mount!"

Leslie: This is the kind of bed that Zeus would have slept in.

Leigh: Or maybe Aphrodite. ■

marian (Continued from page 22)

Beautiful's photo credits seem ran-
You might mention the curtains, the
nd the cocktail table, but neglect to
the striking table lamp or mirror
the mantel. Only rarely do you
on details about artworks in a room.
t to know more rather than less.

Vince Aletti
via e-mail

Vince,

nny you should send me this e-mail
photo captions: in our most recent
y staff meeting, captions were num-
ıe on the agenda. We are going to
ore helpful and provide more infor-
n from now on.

ne Stealer

Marian,

the chocolate-brown walls in Jim
ın and Steve Oraham's house
l Yule," December] and immedi-
hought of the brown room with
trim in the movie *Gods and Mon-*
–one of the most beautiful and
rous spaces on film. To my surprise,
overed that Samson was the set dec-
for the movie, which I plan to rent
atch again just for the scenery.

Kim Tuzzo
via e-mail

rse Sense

Marian,

with horses and was disappointed
ır picture of decorator Kelly Har-
tanding in a terrace doorway with
rse ["Horse Crazy," August]. It is
rous to pose a horse in such close
rs; what would have happened if
rse was spooked?

Janie Burstein
via e-mail

anie,

s an expert horsewoman and has
her career not only designing beau-
ıteriors for humans, but also safe,
rtable accommodations for horses.
roperty surrounding the house is
here are bridle paths and a grazing
miliar to her horses just beyond
ıple terrace where the photograph
ken. The horse was never in danger.

(Continued on page 123)

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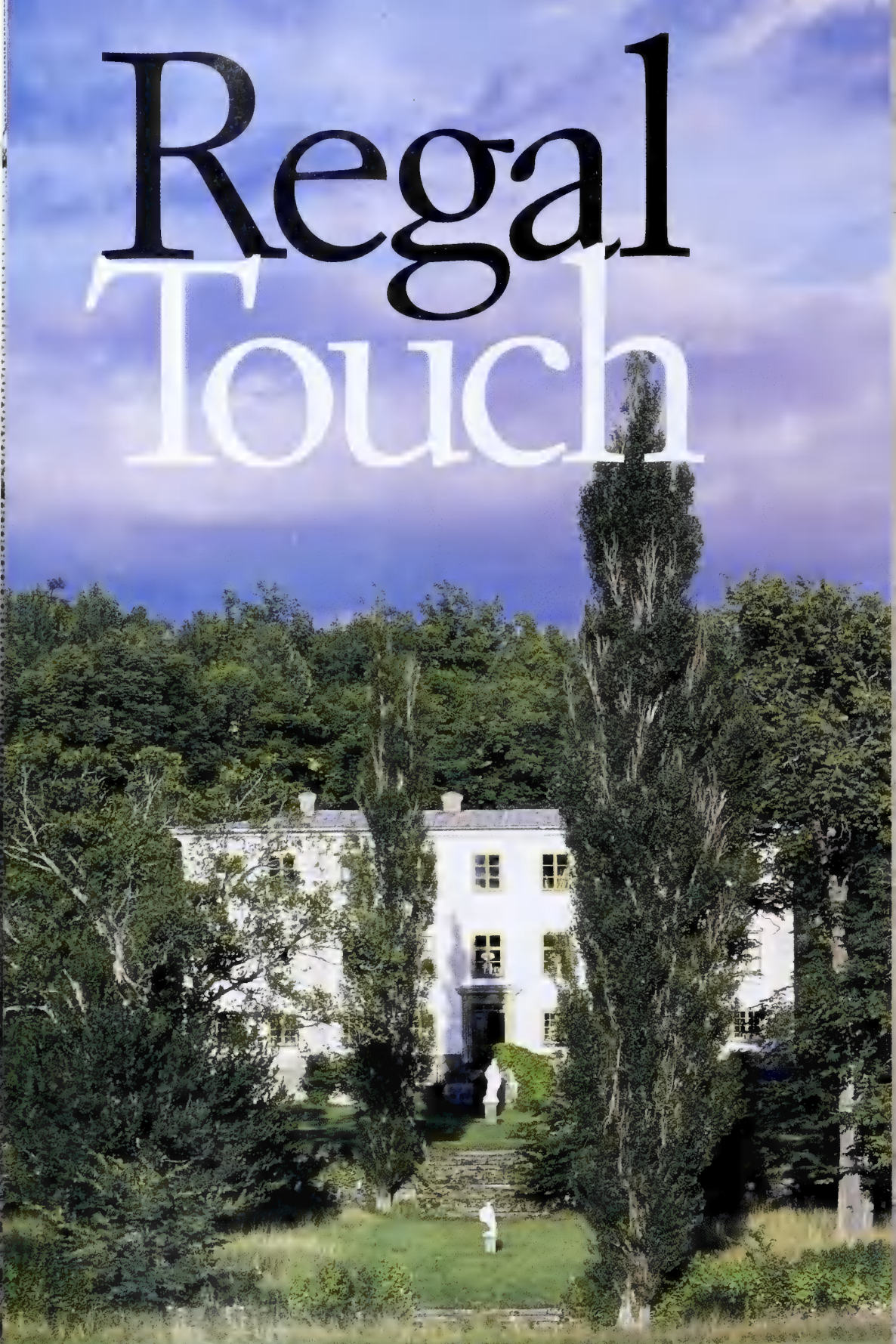

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Regal Touch



His admirers call him the second king of Sweden. If nothing else, **Lars Sjöberg** is the maestro of 18th-century Swedish decorative arts

[left] Ekensberg, a 1790 villa above formal terraces near Lake Mälaren outside Stockholm is one of several homes restored by Lars and Ursula Sjöberg, both scholars in the decorative arts. [this view] The chest of drawers is similar to one that Lars Sjöberg put into production for Ikea's now discontinued collection; it is still being made by Move Möbler in Sweden (see Resources). The loose striped slipcover on the painted chair is typical of the Swedish style.



Photographer: SIMON UPTON

Writer: CHRISTOPHER PETKANAS

Producer: MIGUEL FLORES-VIANNA



[above] In a second-story sitting room with a gray-painted pine floor, a bust of King Gustav III is seen in the foreground. The tray table is for serving tea. The sofa is 18th century. [right] The sitting room also contains a more deeply upholstered sofa covered in a copy of an 18th-century floral fabric. The painting is of Gustav III as well. The 18th-century stove has garlanded tiles. A library ladder serves as an end table.

LARS SJÖBERG COLLECTS HOUSES THE WAY OTHER PEOPLE COLLECT CRANBERRY GLASS OR artifacts from the golden era of girl groups. A senior curator at the National Museum in Stockholm and an esteemed author of works on vernacular Swedish rooms, furniture, and architecture, Sjöberg is the owner and punctilious restorer of six period houses in his native Sweden. All celebrate the French-inflected Gustavian style of the 18th century, with pale palettes, crystal chandeliers, ceramic-tiled stoves, neoclassical furnishings, beguiling floral textiles, and gilt-kissed rococo ornamentation.

The most imposing of Sjöberg's residences is Ekensberg, a three-story Italianate villa completed in 1790 on the shores of Lake Mälaren, 34 miles southwest of the Swedish capital. Like the other houses he shares with his wife, Ursula, a curator of Stockholm's royal collections, Sjöberg uses the villa for his own pleasure (which is considerable), and as a [illegible] architectural restoration, which he runs for Stockholm University.



[this page] A circa-1770 gray-painted sofa in the dining room is upholstered in a fabric copied from a picture of a manor house interior. The wood column is painted faux marble. The French Directoire wallpaper pattern reflects neoclassical influences from the early 19th century. Plaster medallion is by Johan Tobias Sergel, a leadin Gustavian sculptor. [facing page] Very little of the furniture is original to the house, but five of the dining chairs are. Lars Sjöberg is in the process of attaching crystals to a modern copy of a circa-1790 chandelier. The tall-cas clock is Swedish rococo; consoles and Stockholm-made gilt-wood mirrors are the age of the house.



Ekensberg evokes **"the chaste majesty"** and **"asc**



nplicity" of traditional Swedish rooms and lives





[left] To the left of a canopied bed in the master bedroom stands an 18th-century dollhouse. Chandelier is circa 1790. On the walls are linen canvas panels with Gustavian flower-and-ribbon decorations. [above] Another view of the room reveals a stove original to the house and a bust of King Gustav III's father.

Ekensberg was built for a county governor by an unknown architect influenced by Carl Harleman, who decorated the Royal Palace in Stockholm. Linen wall panels with swan borders, stove tiles depicting urns, and a nearly flat roof (originally ringed by a stone balustrade) make the villa a monument to the neoclassical enthusiasms that swept Sweden following King Gustav III's return from Italy in 1784. The house's rococo elements, from dados to chinoiserie motifs, illustrate how the architect, by deleting embellishment, imposed discipline on an often overblown idiom originating in France. Elegant restraint is evident throughout Ekensberg, which, though unmistakably grand, evokes what Sjöberg calls "the chaste majesty" of traditional Swedish interiors and the nearly "ascetic simplicity" of the lives contained in them.

Crudely divided into six apartments in the last century, the villa could not have hoped for a guardian with better pitch. Rescuing houses is a passion for a lot of people; for Sjöberg, it is an obligation, one he traces to his father, who taught wood- and metalworking at the boarding school young Lars attended outside Stockholm. Sjöberg *père* believed that anything could be made or repaired, a fair description of his son's approach to Ekensberg. Since 1976, the year Sjöberg acquired the house, his goal has been to gently but insistently coax it back to its beginnings. "The work has never stopped," he says, "and is never really



[above] Sjöberg describes the painted pine cabinet deep inside the entrance hall as "a very strict but typical manor house piece of its time." Iron lantern, table, and chair are all antique. [right] In the broad, limestone-paved entrance hall, the left plaster portrait medallion depicts influential architect Carl Harleman.

expected to." An inventory made shortly after the villa was finished provided helpful information about how every room was furnished, down to the fabrics on the upholstery.

Sjöberg is aided in his efforts by his university students, who might be called on to stucco a ceiling; dismantle, repair, and reassemble a porcelain stove; or surface-mount an antique brass box lock on a pair of tall French doors. Mixing plaster and applying it ever so thinly in the 18th-century manner is also part of the curriculum. Many rooms require the careful stripping away of wallpaper and newspaper to unmask the delicately painted canvas panels beneath. Paint-scraping is reserved for those with the lightest touch. One guiding principle of the restoration is to take the walls back not to the raw wood but to the original pellicle of color. Another is to leave that pellicle alone, no matter how faint or patchy.

Most admirable of all, perhaps, is the way Sjöberg has shared his formidable scholarship with the public. In the early 1990s he developed a line of traditional Swedish furniture for Ikea, pieces now produced at greater cost by Move Möbler in Sweden and available in this country through Scandinavia's Best Imports. Perhaps someday the curator will ink a deal with another retail behemoth and make Gustavian good taste available again to millions. *Ja*, Herr Sjöberg?



Photographer:

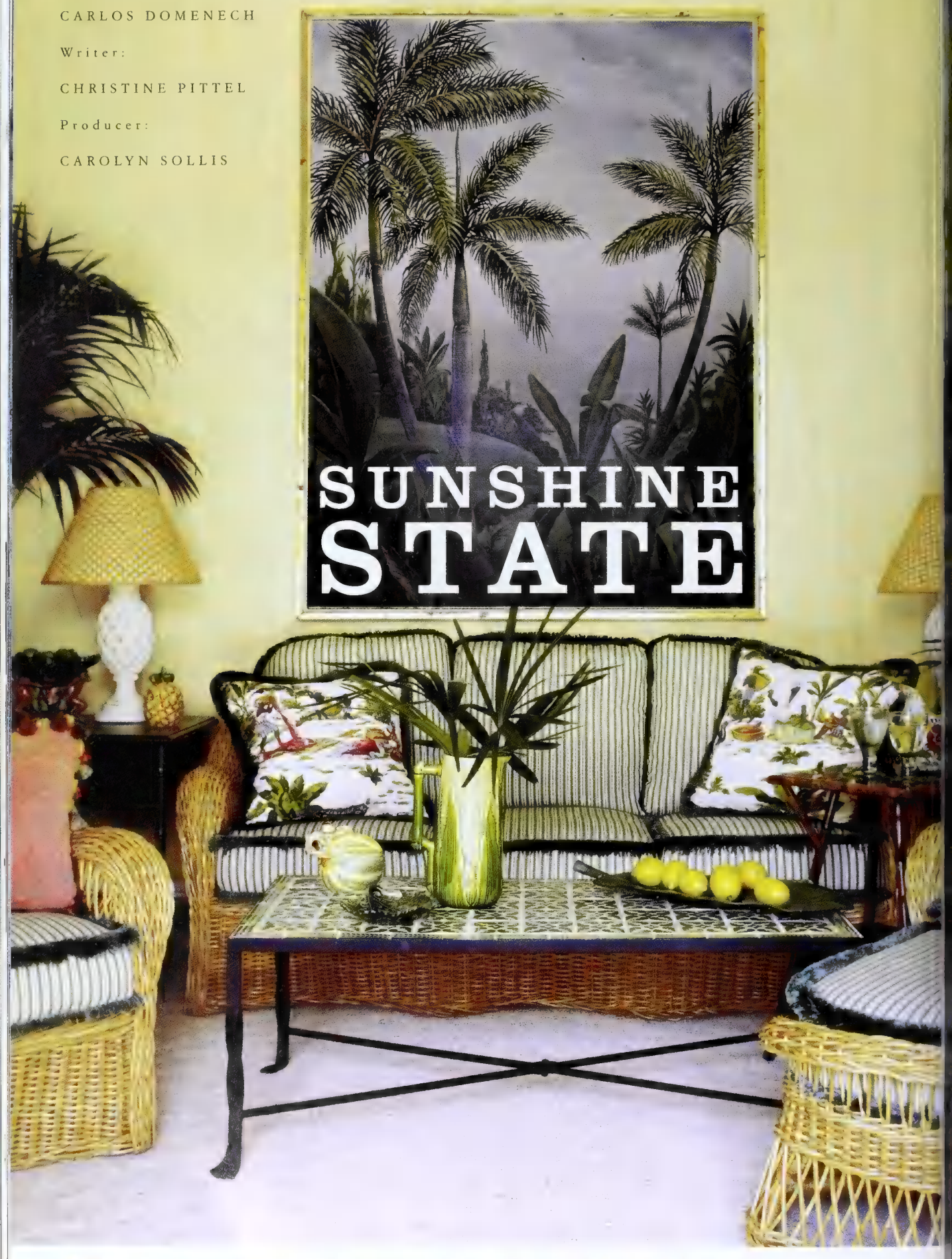
CARLOS DOMENECH

Writer:

CHRISTINE PITTEL

Producer:

CAROLYN SOLLIS



SUNSHINE STATE

{Brooke Hottig and Mimi McMakin pour on



[facing page] There's a tropical glow in the sitting room, with yellow glazed walls and rattan furniture from the Trading Company covered in Brunschwig & Fils' Carousel stripe. Pillows made from Planter Cafe fabric by Rubelli, available through Bergamo, carry out the island theme. The tiled coffee table and the painting by Edward Wilcox were both done for Kemble Interiors. [this page] On the poolside loggia, the designers added a stone top to the Pompeii table and chairs, which are upholstered in Boussac's Fadini stripe.

r and pattern for a client outside **Palm Beach**}

Osborne & Little's Pennello Grande wallpaper is just the start of the pattern play in the living room, where the bench by the fireplace is covered in candy-colored Verdura Stripe from Travers and the gilt ottoman is upholstered in Tilda from Manuel Canovas. Pillows made of hand-blocked prints from Raoul Textiles accent the loveseat, upholstered in Old World Linen from Waverly.



UDY MCCARTHY IS THE KIND OF PERSON who lives life to the fullest. After raising six dren, she and her husband began dividing their between Michigan and Florida. They bought facing a golf course north of Palm Beach and ned to build a house. But fate intervened. "My band passed away," McCarthy explains. "After ile I decided to go ahead and build it myself. I ted a house that would feel happy as soon as I ed in the door."

o she called Mimi McMakin and Brooke Huttig emble Interiors, who are known for spicing up raditional English-country look with a little ical punch. They began by bringing the garden ors. The Mediterranean-style house is organized nd a central courtyard planted with bougain- a and hibiscus, and a palette of raspberry red lime green figures promi- ly in the living room.

her than sticking with only or two shades, we used a f pastels—there's a pair of seats in yellow and a sofa nk—and then we threw on ndful of luscious prints," Huttig. "What made it so h fun was that no one wor- about whether this would ith that. We just picked the erns we loved the most."

Huttig and McMakin design own upholstery, with seat ions so plump that they new meaning to the word stuffed. "We've had people nd ask how we get our ions to be so high and ," says McMakin. "It's oletely indulgent, but we





[left] The designers hung Circolo by Sahco Hesslein, a favorite linen with eyeletlike holes in the weave, at the windows and had a shell motif painted on the white chest next to the sofa, which is upholstered in Ninon by Manuel Canovas. [above] The vine motif from Schumacher's Tropique wallpaper is carried right up to the ceiling in the dining room, where the table is surrounded by McGuire Furniture's Russian Sunburst rattan chairs. The Rouen chandelier is from Niermann Weeks.

Each guest room has a distinct personality

make them out of pure down. The more you plump them, the higher they get."

Details are a designer's stock-in-trade, and as far as Huttig and McMakin are concerned, the more playful the better. Florida motifs emerge in the hand-painted shells and palm trees on a chest of drawers and a secretary. Lampshades are enlivened with bright red coral sprigs or covered with a filigree of cane. "We will do almost anything to avoid the standard white shade," says McMakin.

When McCarthy's children and grandchildren arrive, they can retire to their own wing, where each guest room has a distinct personality. One is a country-French bower of red-and-white toile, another a ferny green-and-white retreat. "Judy told us she wanted to sleep in a cloud, so we did her room in a delicate blue-and-white voile," says Huttig, "and we kidded her a little about a mystery man while we were designing the his-and-hers sinks in the bathroom." By the end of the project, though, McCarthy had fallen in love—literally: on her first date with an old high-school sweetheart, he took her ice-skating and she wound up with a concussion. But that didn't stop her from marrying him. "He loves the house, and so does the rest of our family," says McCarthy. "Last Christmas we had 22 people staying here, and we all had a wonderful time. The house turned out exactly the way I wanted it, and then some."





[top left] The four-poster bed by Kemble Interiors was hand-painted to match the bedskirt made of Volanges Toile by Manuel Canovas; wallpaper from Hinson picks up the stripes on a chair upholstered in Ottavio from Manuel Canovas. [top right] West Indies Toile from Brunschwig & Fils covers the walls and a pair of pillows in the "red room"; the small pillows are covered in Brunschwig's Walreas Quilted Check. The bamboo bed is from Louis J. Solomon. [bottom right] A crisp white bathroom is personalized with wallpaper from Country Life and coral-like sconces hand-painted by Zenon Toczek. [bottom center] The blue-and-white master bedroom's four-poster bed was hand-painted by Sharon Gray. Bedskirt, shams, and curtains in Fairborne fabric by Jane Churchill at Cowtan & Tout; Brunschwig's Betsy taffeta covers the slipper chairs by Ashley Manor. The Esher wallpaper is also by Jane Churchill. [bottom left] Loza Plaid wallpaper from Brunschwig and hand-painted pears, which match the pillow covered in Manuel Canovas's Fiesole, liven up another guest room.







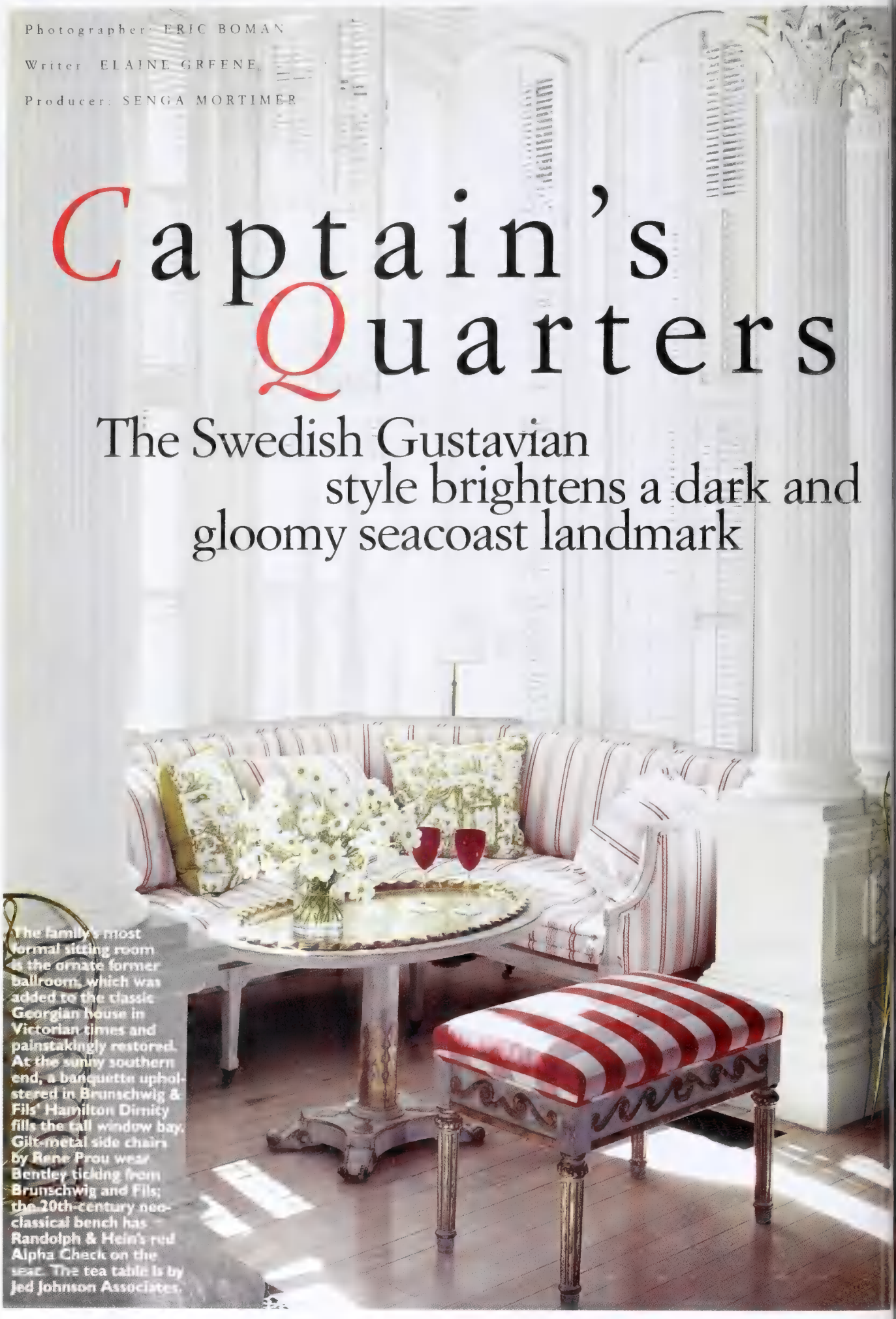
Photographer: ERIC BOMAN

Writer: ELAINE GREENE

Producer: SENGA MORTIMER

Captain's Quarters

The Swedish Gustavian style brightens a dark and gloomy seacoast landmark

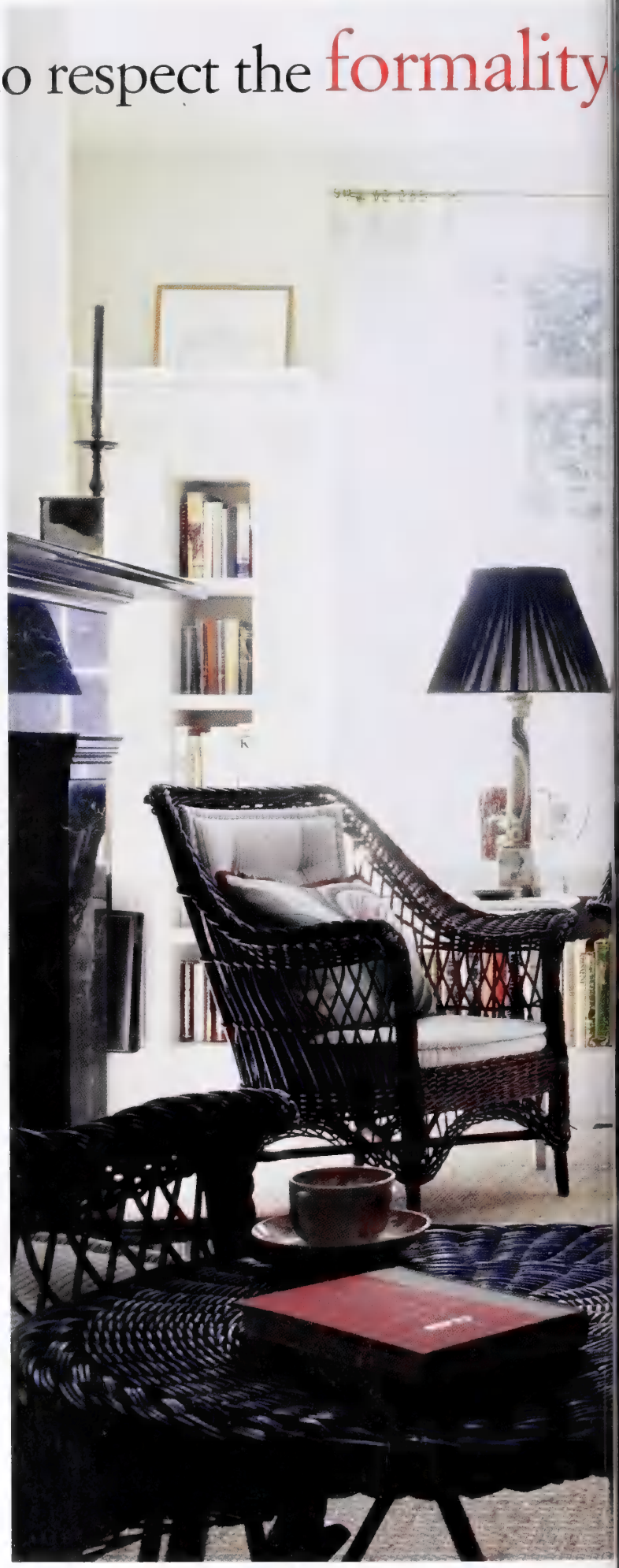


The family's most formal sitting room is the ornate former ballroom, which was added to the classic Georgian house in Victorian times and painstakingly restored. At the sunny southern end, a banquette upholstered in Brunschwig & Fils' Hamilton Dimity fills the tall window bay. Gilt-metal side chairs by Rene Prou wear Bentley ticking from Brunschwig and Fils; the 20th-century neoclassical bench has Randolph & Hein's red Alpha Check on the seat. The tea table is by Jed Johnson Associates.



The ballroom's marble fireplace is one of many in the house that had to be cleaned and stabilized. Above it hangs a 19th-century gilt-wood mirror. The chandelier is by Niermann Weeks. Lion's head armchairs, late-19th-century Gustavian-style pieces, are done up in Fonthill's Odeon check. On the floor: a tapis de Cogolin string and raffia rug from Beauvais Carpets.

"We wanted to respect the formality



In a small East Coast seaport that enjoyed its heyday in the age of sail, there stands a line of stately houses the townspeople have always called Captains' Row. One of the finest began life as a Georgian house in the early 19th century—symmetrical, with a broad center hall. A few decades later, in the early Victorian period, it sprouted a delightfully grandiose wing containing a ballroom with a large bedroom suite above it.

The house saw good times and bad, and varied uses as well—not only as a residence but as a restaurant and a nunnery. By the time the present owners took it on as a second home, a major renovation was required. Not only were new climate controls, wiring, and plumbing installed, but the many marble mantelpieces, all of them beginning to pitch forward, had to be reattached to the walls. The floors needed leveling, and both the carved wood and cast-plaster trim called for thorough restoration (the owners were thrilled to find the original molds for the ballroom's elaborate plaster frieze in the attic).

Under the direction of Arthur Dunnam,

e architecture in a way that was not stuffy"



The larger of two front parlors that flank the original center hall is furnished with a suite of antique natural and black wicker. The back and seat cushion are covered in cotton ticking from Kravet; pillow fabrics are vintage. The gilded metal table with a slate top is a 1940s French piece. Curtains hanging on custom brass hardware by Jed Johnson Associates are made of Wendell wool sheer by Brunschwig & Fils. Circa-1870 French onyx column lamps once burned oil.



design director of Jed Johnson Associates, the building underwent nearly a year of architectural rehabilitation and decoration. The previous owner had lived with deep-hued walls and stained floors, Anglo-American antiques, and leather and tartan upholstery, but the new tenants had lightness in mind—"lightness above all, both in color and mood," according to Dunnam. "Even empty, the house felt dark and gloomy. The clients and I wanted to respect the formality of the architecture and interior detailing, but in a way that was not stuffy or uncomfortable."

In their previous country house, the couple had used Scandinavian touches, and Dunnam proposed that this style should dominate here. "Gustavian furniture is based on French court pieces, but simplified for a region with plainer tastes and more primitive artisans. Still the style retains its elegance, even with distressed paint finishes. I also borrowed the Swedes' pale floors."

Right inside the double front door, an old painted Swedish settle fitted with a seat cushion in a cotton plaid states the style, along with a bleached white-stained floor and palest periwinkle walls (a color seen throughout the lower floor in varying degrees of pallor). Flanking the entry are two front parlors,

The owners had **lightness** in mind—"lightness above all, in color and moo

There are many places to dine, indoors and outdoors. [above] The dining room occupies an older section of the house, and the simpler moldings show it. The table and chairs are custom designs based on Swedish originals. The chandelier is from Therien & Co. [right] Half the large kitchen is dedicated to cooking and serving, the other to casual dining and family gatherings. Cushions on painted antique wicker are covered in Colefax & Fowler's Rye Check. The rag rug is from Crate & Barrel. The painted dining table and chairs are Swedish antiques. [facing page] On the rear side of the former ballroom, a screened porch is airy and private. Bertoia chairs are from Knoll; Arthur Dunnam raised the new trestle table on a picture in a Swedish book.









[above] The powder room's dressing table is a mirror secondhand piece painted to suit the Gustavian theme and topped with a French Art Nouveau mirror. Sink fittings have an unusual oiled bronze finish. Wallpaper border is Zoffany's Little Book. [right] The king-size bed is new, but the designer had it painted to harmonize with Louis XVI gilt wood and painted nightstands and a 20th-century neoclassical lamp. Alpha Chaise upholstered and bench is from Randolph & Hein. Fabric on chair and ottoman is Rhode Island Rose by Lee Jofa.

one of them a television room with a built-in wall-to-wall sofa that provides the owners, their children, and grandchildren with a soft front-row seat for home entertainment. The second parlor is a library in which existing though not original neoclassical bookcases were retained. It is furnished with a suite of antique wicker that combines natural and ebonized twigs. Although wicker is not Gustavian, its origin—even its name—is Swedish.

The 20-by-30-foot ballroom serves as the formal living room: here one finds the gilded pieces, the virtuoso plasterwork. Yet simple cotton fabrics cover the furniture and the rug is a *tapis de Cogolin,* made in France of string and raffia. A seating alcove off the ballroom is set apart by Corinthian columns, but its comfortable horsehair-cushioned banquette wears a cotton stripe and the window treatment is louvered shutters. "I kept the windows simple," Dunham says, "to let the moldings speak." ●



brentwoodbeauty



Kathryn Ireland's subtle florals a



[facing page] The green reproduction wicker chairs in the outdoor dining area are from the Gazebo and the Victorian wire furniture is antique; all are accessorized with cushions from designer Kathyrn Ireland's Quilt collection. [this page] A custom Italian reproduction table in the kitchen is an ideal spot to do schoolwork. Colefax & Fowler's Rye Check is used on mismatched bleached pine chairs; the chair in the corner is covered in the firm's Leaf Strip. The chandelier is an antique.

tographer: TIM BEDDOW

ist: CHRISTY HOBART

ducer: MIGUEL FLORES-VIANNA

etty colors link indoors and out

"The house is somewhat formal for L



THE IDEAL STARTING POINT FOR MOST INTERIOR DESIGNERS IS A CLEAN SLATE: A SPACE WITH white walls, hardwood floors, and nary a trace of human life. But to decorator Kathryn Ireland, the opposite attracts. For a Mediterranean-style house in Brentwood, California, she worked around what her clients, a family recently transplanted from the East Coast, already possessed. Even if they were thinking about getting rid of a long-held piece of furniture, she'd sometimes convince them to keep it and work around it.

When Ireland arrived on the scene, the rooms were decorated with an amalgam of furnish-

was to take it to the next step"





[above] The clients found some of the circa-1930 wrought-iron furniture at the Rose Bowl flea market in Pasadena; all the pieces are covered in Sunbrella fabric from Diamond Foam & Fabric. [facing page] Cushions on the Lloyd/Flanders wicker outdoor furniture are covered with Ireland's Batik fabric.

"I like red to be in rooms," she says. "It's important, even in a monochromatic space." The designer covered the dining room chairs with a floral print from Cowtan & Tout and stripes by Rogers & Goffigon; they subtly complement the dramatic swagger of red hand-stamped wool felt curtains by Van Schelle & Garland. When pulled back from a wall of windows, the draperies reveal a calming fountain amid a secret garden designed by Los Angeles–based landscape architect Thomas Cox.

"The house has a certain grown-upness and is somewhat formal for Los Angeles," notes Ireland, "but manages to be cozy as well." To keep the large kitchen from looking too pristine, Ireland covered the shades of the chandelier with mismatched fabric. ("I don't like things to look perfect," she explains.) Two small maid's rooms, with Ireland's Small Check fabric on the beds and coordinated toile de Jouy on the windows, couldn't be cheerier, while playful baby blue and white stripes temper the dazzling gold sconces and mirror frame in the powder room. The outdoor atrium, a tiny sheltered courtyard kept warm with a built-in fireplace, is even more inviting with the addition of pillows and cushions covered in Ireland's new Batik fabric.

This being Southern California, the clients spend a lot of time outdoors: in the pretty, casual loggia, just off the kitchen, for family meals; in the pool area, for entertaining and exercising; and in the rose-bordered sitting area, for restful contemplation. "They've always had a clear sense of who they are and what they want," Ireland says approvingly. "I really work with them more as an editor, bringing them colors and fabrics to look at and choose from. Having a client believe in you is one of the most important things for a good collaboration."



AMERICAN SPIRIT





TO SUSAN ZISES GREEN, PLAIN OLD

COMFORT IS A TRADITION WORTH SAVIN

ographer: CARLOS EMILIO

er: CHRISTINE PITTEL

ucer: SENGA MORTIMER



ng page] Ionic columns frame a neoclassical portico. Designer
n Zises Green mixes wrought-iron furniture of several periods on
orch. [this page] An intricately embroidered and appliquéd quilt
e by a family named Johnson is a masterpiece of the quintessen-
American art form. It hangs above a refectory table in the
hall. The gilded eagle sconces and cranberry glass lamps were
hased from the Betsy Whitney estate auction at Sotheby's.



There is abundant pattern in the living room, but it's largely limited to soothing warm neutrals—like the leaf print by Hinson on the sofa and the olive-and-cream stripe from Grey Watkins on the side chairs—with pink accents to liven things up.

AN EPIPHANY CAN OCCUR AT THE MOST UNLIKELY MOMENT, AND FOR SUSAN ZISES GREEN IT happened while she was sitting at her desk paying bills. "I added up the cost of keeping all my excess furniture in storage and realized it amounted to a mortgage payment," says the Manhattan-based interior designer. "For the same price I could move everything out of the warehouse and into a country place. I immediately called a broker."

Her search started in a picturesque small town on the Connecticut shore. As soon as Green walked through the door of the third property she was shown, a gracious white clapboard built for a sea captain in 1823, she knew she had found her house. "Twenty seconds is my limit," she says. "If I have to think about something longer than that, I know it's not right. I've always been lucky enough to know instantly what I love."

American antiques fall into that love-at-first-sight category, and Green has a willing heart. She filled the high-ceilinged, well-proportioned rooms with farmhouse tables, hooked rugs, tole lamps, bright majolica, and rose-strewn chintz. It's a look made famous by Sister Parish, the patrician housewife-turned-decorator who taught generations of Americans how to turn a house into a home. "For me, Mrs. Parish is the epitome of American style," says Green, who considers herself privileged to own one of Parish's end tables, bought from her idol's estate. "Twenty-two years ago, Mrs. Parish walked into a Kips Bay showhouse room I had designed, and when I heard her say to her partner, Albert Hadley, 'This is very nice,' I felt as if I had been anointed."

Green can pull a room together from scratch and give it the layered look that usually comes with time. Her living room is a mélange of eclectic furnishings—an English chinoiserie mirror, a Moroccan ivory-inlaid side table, a French



re 19th-century "lazy Susan" is set for dinner in the ly room, where the sofa is red in Lambeth linen and the chair in Trumpet tapestry, from Travers. The "club s," painted and upholstered were originally dark brown. hased 25 years ago, they traveled with Green to all omes. The green-gold wall was custom-mixed "after t 22 tries"; a 19th-century rican primitive portrait s above the sofa.







[left] A slim Rohl sink just fits into the powder room under the stairs. [above] A guest room's easy chairs wear a print from Colefax & Fowler in London. The designer wouldn't dream of touching up the worn original paint on the table on which tole-and-china lamps stand. [right] In this feminine bower, Windsor Rose chintz dresses the bed and chair and trims the white chaise's skirt. More florals: an old rug and needlepoint slipper chair. Harmonizing geometrics: an antique quilt, a plaid throw, a pillow in a Lee Jofa silk plaid.

gilt barometer, a pair of Venetian pine tables—deaccessioned from her parents' house, purchased from the finest shops, or found by the roadside. "I took everything out of storage and let things land where they would," she says. "There's no formal scheme, other than the fact that these are all things I love. Somehow they just work together."

Green prefers objects that are gently used and well traveled—pieces with past. "I'm a pack rat, and in 32 years of business I've had plenty of shopping opportunities," she says. "I may barely be able to add four and four, but I can tell you exactly where I bought each piece and what I know of its story."



VORITE CLIENTS IS HER FORMER HUSBAND}



IF MARRIAGES CAN BE MODERN, IT FOLLOWS
divorces can, too. But only the very brave wou
dare attempt to decorate for a former spouse.

Barbara Hackett was up to the challenge. "
wasn't difficult at all," she says of working with
her ex. "We remain great friends. He didn't ev
give too many directions, other than the budge
Actually, when we were married it was much
harder!"

Her former husband's new Park Avenue ap
ment had belonged to the late Chessy Rayner,
partner in the esteemed decorating firm MAC
so Hackett not only had to please a client she k
perhaps too well (they were married for seven
and have a 15-year-old son), but also had to co
with the formidable reputation of the place's p
ous owner. The apartment Hackett created is
refined but warm, its grandeur toned down wi
vivid pattern and striking hues. She wanted to
"a home, not a museum of furniture," with co
the organizing principle. Even the Rayner ped
wasn't difficult to overcome, since the space w
in dire need of refurbishment. "It wasn't as if i
were a project she had just completed," Hacke
says respectfully.

Ravishingly pretty, Hackett work
as a model for years but was "always
interested in how people live, how y
build a personality for yourself or fo
ers. Where you live is such an expre
of who you are." What began as a pa
time diversion soon evolved into a p
sion, and ultimately a career. Her ini
inspiration for this space came from
golden tones and dense but subtle p
terns on the custom-printed Italian
paper she found for the apartment's
Bold colors (reds, clear yellows, satu
greens) appear in abundance, but th
rooms never descend into cacophon
richness never crosses the line to exc
An almost masculine restraint is evi



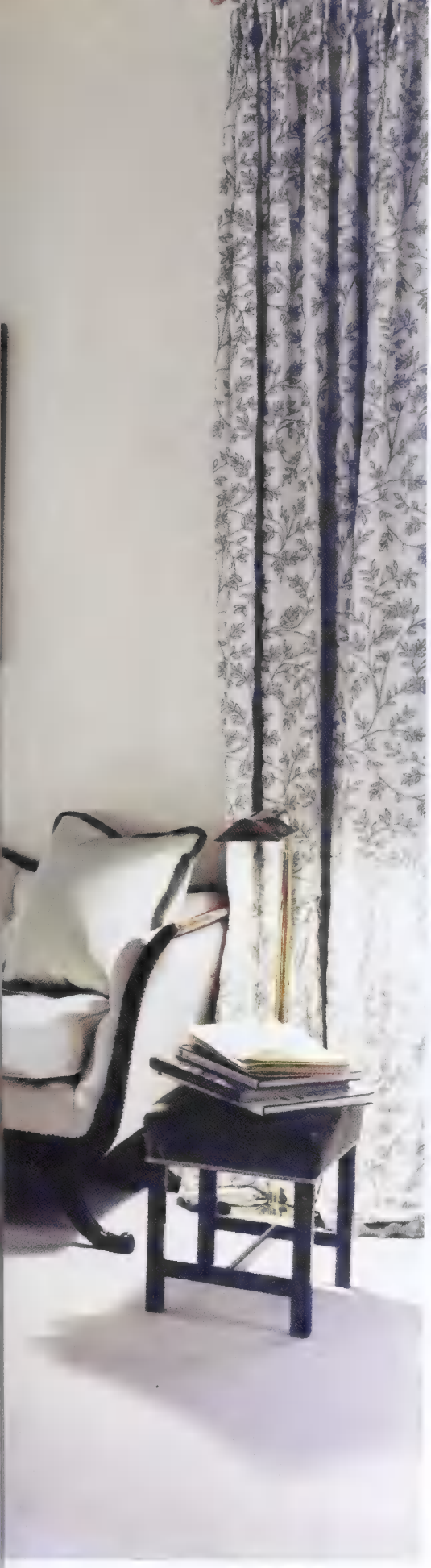
[above] Fabric by Helene Wainwright for Fonthill covers the walls in the dressing room. The deep, comfortable armchair is from John Rosselli. The chest and armoire are antiques. [right] The tufted living room sofa is by Anthony Lawrence for Belfair and is covered in a Christopher Norman fabric. The matching chairs are from Luther Quintana.



The library is handsomely complemented by a rug from Vaughn in London and a sofa and chairs covered in a Christopher Norman fabric.



{"I'VE ALWAYS BEEN INTERESTED IN HOW P





[left] The curtain fabric is from Chelsea Editions; Hackett had the custom edging added. The sofa is from Valley Antiques in Locust Valley, New York. The anonymous portrait is a circa 1875 English oil. [above] New custom lacquer cabinetry in the kitchen is by Interior Management. The stove is by Viking.

in new mahogany doors, wood blinds, and foursquare English furnishings that are particularly appealing to the man of the house.

Hackett is no Park Avenue snob. While staying at the groovy Hôtel Costes in Paris, she admired some neoclassical sconces and called the establishment's decorator, Jacques Garcia, to order them for the entry and hall. She points out that the distinctive striped fabric on the sitting room walls cost far less than it looks, and that the modern kitchen was intended first and foremost to be "a place to hang out in." Working under the premise that in both marriage and in decorating you can never really change anyone, she incorporated her ex-husband's favorite pieces throughout. His leather-bound books and 19th-century paintings fill the paneled library, the living room's carpet and 18th-century Italian consoles survived from a previous apartment, and his mother's japanned side chairs add drama to the dining room, along with a recently bought Chinese screen.

"It's a mix of stuff that he owned, pieces we'd had together, some newly purchased items, and some things done over," she says, explaining how 18th-century Italian, 19th-century English Arts and Crafts, and 21st-century Sony can converge to give a place such a lived-in look. "I wanted visitors to feel not that they were in the 19th century, but in a contemporary place with a respect for furniture and art of the past."

FOR MORE DETAILS, SEE RESOURCES

E LIVE, HOW YOU BUILD A PERSONALITY"}



ANATOMY o

otographer: DANA GALLAGHER

iter: JULIA SZABO

oducer: ELIZABETH MAYHEW



The ultimate romantic bedroom is rooted in atmospherics, from the linens to the lighting. Susan Gutfreund is no stranger to the idea, having applied the sensual touch to the rooms of her homes in Pennsylvania, Paris, and New York. In this bedroom, nothing has been left to chance, starting with swaths of a blue toile called, appropriately enough, Romance.

IN HER GUEST BEDROOM, DECORATOR SUSAN GUTFREUND TELLS US HOW TO GET ROMANTIC

A BEDROOM



[Color]

- "Blue is the safest color for a bedroom," says Gutfreund. "It's very relaxing, and it appeals to both men and women. Besides, it's very difficult to have a yellow or pink bedroom. Yellow is very stimulating, while pink has a candy-box effect."
- A spectacular birds-and-ruins blue toile appears everywhere in Gutfreund's guest room, from the walls to the headboard to the bed skirt. "I love a bedroom that's full of pattern," the decorator says.
- Set off the predominant color with contrasting furniture and accessories. The desk and chair pictured here are made of simple beautiful wood, which enhances the palette even more.



[The Bed]

- Never leave the box spring as is; cover it with a mattress pad trimmed with lace, antique or new. "For cleaning purposes, you can even attach the trim with Velcro, so you don't have to re-stitch it every time you launder the cover," says Gutfreund.
- A large down-filled bolster gives wonderful support for your pillows, of which there should be many. "Keep extra pillows in an inexpensive wicker basket near the bed, and dress it up with paint to match your surroundings."
- Place a feather bed on top of the mattress. "It gives you that added cushy layer that's totally *Princess and the Pea*. People should feel like a princess when they go to bed. Who wants to [illegible] responsibility of a king or a queen?"



[Atmospherics]

- Gutfreund accessorized her chaise longue with beaded 19th-century Swedish cushions. You can find similarly charming pillows on eziba.com "or make your own, if you like beadwork."
- Display multiple plaques on the wall. Gutfreund hung white bas-relief plaques from Denmark; you can achieve a similar effect with reproductions from the gift shop at the Metropolitan Museum of Art or another arts institution.
- "I love dim lighting in the bedroom—it's more romantic," says Gutfreund, who suggests using pink bulbs "to give a softness to the room" and selecting an opaque fixture for the overhead light (her white alabaster piece dates from the 19th century). Keep it on a dimmer switch, turned down low. "That way, it glows without being too bright."

[The Boudoir]

If you're lucky enough to have room for a boudoir—Gutfreund's is situated across the room from her bed—take advantage of the space and set up a mirrored dressing table.

Romantic mementos are lovely, like the display of antique ivory-handled combs and brushes that Gutfreund acquired on her honeymoon trip. As for personal photos, limit them in a guest bedroom: "Guests shouldn't be bombarded with your family photos," she says.

Fragrance is important throughout. "I use Santa Maria Novella potpourri, because it smells like herbs—sage, thyme, eucalyptus," she says. "Florals can be too cloying, especially for men." Don't forget candles, such as the herb-scented one created for Gutfreund by Slatkin & Co. "I also have a collection of 18th- and 19th-century embroidered needlework bags that I fill with potpourri and keep on the bedside tables."

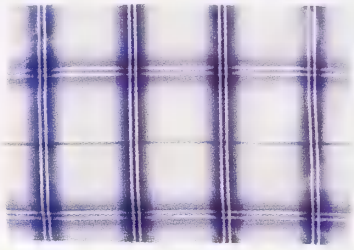


[THE BIG PICTURE]

- A corona above the bed is an inspired way to achieve what Gutfreund calls "the eternal romance of the four-poster bed, without the heaviness." Be resourceful. "I once made a corona by suspending a wicker basket upside down from the ceiling, then hanging white linen from it," she says. Another creative option: cover metal tubing with fabric to create a kind of cage to support your bed curtains.
- The bedroom walls aren't just lined in fabric, they're upholstered. "I'm a big believer in upholstered walls," she says. "The batting underneath creates a sound cocoon that's invaluable in such a private space."
- A pair of chairs are a must. "I like to have comfortable chairs at the foot of the bed, so one person can watch TV or read before retiring."
- Speaking of TV, Gutfreund recommends setting yours on a two-tiered wood-and-wicker stand from Pier 1 imports. "It can accommodate all the equipment," she says, "and it has an étagère for videocassettes. You can paint the sides to match your room."
- The table at the foot of Gutfreund's bed is a splendid 18th-century German specimen with a hand-beaded tray top, but any tray table will serve beautifully (especially for romantic breakfasts).
- Don't leave bedside tables bare. Top them with glass—so that "nobody has to be nervous about setting down a cup of tea or water"—and dress them up with embroidered or lace-trimmed fabric. Gutfreund did hers in embroidered white linen.
- A screen imparts a wonderful feeling of privacy and "can hide anything." Hers is an antique Chinese screen with embroidered panels, "but you can achieve the same effect by applying assorted vintage textiles to an inexpensive screen from Pier 1."
- "I always put extra throws at the foot of the bed," Gutfreund says, "so they're within easy reach when they're needed in the middle of the night. If things are kept in plain sight, people use them."
- Personalize lampshades: stencil them or add trim, as Gutfreund did when she made a lampshade out of a vintage baby's baptismal dress she unearthed in a thrift shop.



THE DRESSING ROOM



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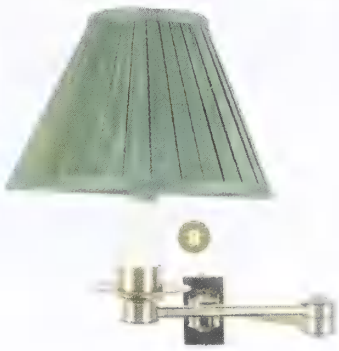


LARSSON CHAIR (SH 116), THROUGH DESIGNERS, FROM SCHUMACHER: 800-332-3384.



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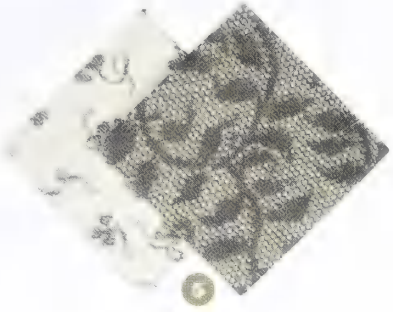




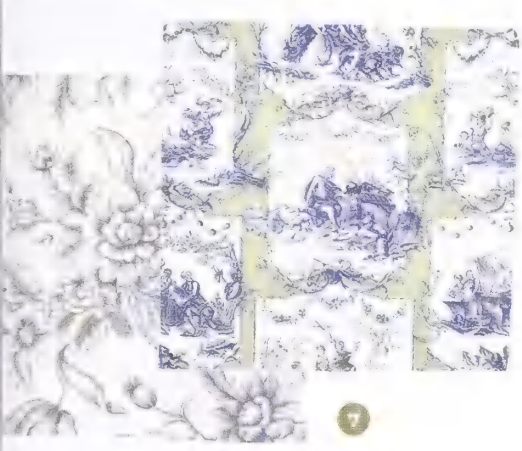


PUT IT TOGETHER









1. CAMPAIGN BED AND BED DRESSING, THROUGH DESIGNERS, FROM CHELSEA EDITIONS 212-758-0005. 2. BRASS SWING-ARM WALL LAMP (#WL38/2) WITH GREEN SILK SHADE (#SB/07R.GKB), THROUGH DESIGNERS, FROM VAUGHAN 212-319-7070. 3. SCROLL-BACK UPHOLSTERED CHAIR (#432) FROM BAKER 800-592-2537. 4. FRENCH CHERRY LOUIS XVI–STYLE DESK, THROUGH DESIGNERS FROM VALMAISON. THROUGH BEACON HILL 212-421-1200. 5. WILLOW WOOL CARPET (#418 JW) AND CLOVER WOOL CARPET (#4000 JW) THROUGH DESIGNERS FROM STARK CARPET 212-752-9000. 6. JAPANESE EBONIZED TABLE (#173-T2/F21) FROM BAKER 800-592-2537. 7. FOUR ELEMENTS TOILE (#171094) AND CATANIA FLORAL (#170992) THROUGH DESIGNERS FROM SCHUMACHER 800-332-3384.

Finnish Line

{Style meets substance at CK's brasserie in Helsinki}



Cold smoked whitefish with herb salad is a lunchtime favorite.

THERE IS NO BETTER TRAINING GROUND for a Finnish chef than the evergreen forests and freshwater lakes of Europe's most wooded country, and the proof is in the pantry. Juha Leinonen, chef of CK's brasserie, thinks of the endless Finnish landscape as a series of market stalls. "I've been hunting, fishing, berry-picking, and mushroom-rooting all my life," he says, and it pays off in this bustling bistro tucked into the elegant Hotel Kämp in Helsinki.

Named for Carl Kämp, a bon vivant who built the hotel in 1887, CK's retains the café society spirit of its original owner, who regularly ate and drank into the wee hours in the company of turn-of-the-20th-century Finnish luminaries. When the Continental-style ballrooms and Venetian chandeliers of the Kämp were relit in 1999 after being dormant for some 50 years, a smart yet casual eatery stepped to the fore.

Designer Julian Reed, of London-based EAA Associates, gave the place a "vaguely Art Deco" feel, installing mahogany paneling and inset mirrors and a colorful encaustic tiled floor. A backlighted glass ceiling soothes winter-weary Finns during the country's months of nearly perpetual darkness.

From dawn until nearly midnight, the open kitchen buzzes as Leinonen and staff move from meal to meal. First come breakfast buffets of herrings, homemade mueslis, breads and cheeses, then typically light lunches, and finally a roster of heavier dinner dishes. Leinonen, 33, is a typical modern Finn. A polyglot who studied in the United States, he has cooked in Western Europe and the Middle East, moving deftly from old standbys like Finnish salmon soup to >

Photographer:
ELIZABETH ZESCHIN

Writer:
SALLIE BRADY

Producer:
MARY-ELLEN WEINRIB

How my lust for salad spun out of control.

Yes, I'm a certified nut about salad. One Christmas, I concocted a batch of my ding-dong drop-dead dressing — the most virgin of olive oils, vintage wine vinegar and the freshest of herbs and spices to give it a kick. I went door to door passing out bottles to friends and neighbors. Couple of weeks later they were attacking the house looking for more. So...it was either bottle it up or never answer the door.



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[left] CK's open kitchen and sparkling decoration provide a spot of brightness during the dark Finnish winter. [above] Chef Juha Leinonen.

{"I've been hunting, fishing, and berry-picking all my life"

the more daring smoked reindeer pasta carbonara.

At lunch the blue-and-white awning-striped chairs are occupied by everyone from bankers to designers for Marimekko and Artek to Nokia executives. Also holding court: women fresh from the Esplanade around the corner sporting new fox toques and shopping bags stuffed with candy-striped egg cups by Arabia and Marimekko sundresses. CK's indulges them with fresh crayfish club sandwiches and mango-marinated seafood salads. "Finns, like the rest of the world, are eating more vegetables and salads than ever," says Atte Vannasmaa, new executive chef of Hotel Kämp, which contains several restaurants.

Leinonen's foraging skills translate for diners into dozens of varieties of mushrooms, marinated herring, cloudberries, and rare Arctic brambles; brown bear is marinated in wild juniper and rosemary. When it comes to Finnish classics, the chef defers to his mother's recipes. "If people are coming in for their annual entrecôte of elk," he says, "they want it prepared the same way it's been done for the past 150 years."

cold smoked whitefish with wild herb salad and mustard berry dressing

For herb salad:
- 2 cups baby greens
- ¼ cup chopped Italian parsley leaves
- ⅓ cup chopped dill
- 4 scallions, chopped, white part only

For herbed olive oil:
- ½ cup finely chopped dill stems
- ½ cup finely chopped parsley stems
- ½ cup olive oil
- Squeeze of fresh lemon
- Pinch of white pepper

For cold smoked whitefish:
- 1 pound thinly sliced cold smoked whitefish

For mustard and berry dressing:
- 2 teaspoons dry mustard
- 2 teaspoons dark corn syrup
- 1 cup rowanberries or cranberries, puréed
- 2 tablespoons olive oil
- Dash of brandy
- Pinch of salt

For croutons:
- 1 cup of cubed pumpernickel bread
- 2 tablespoons unsalted butter

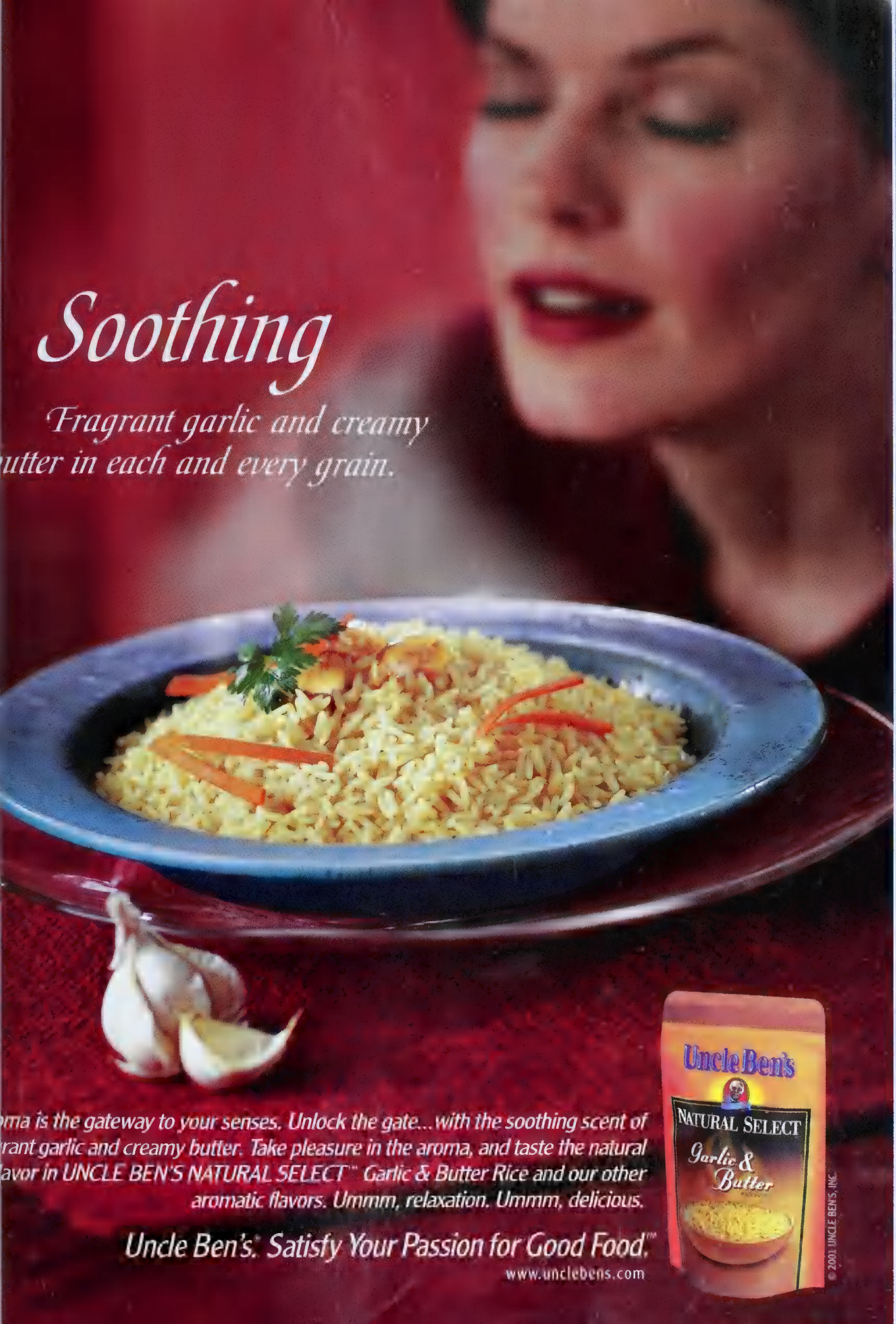
Prepare herb salad: Wash greens, parsley, dill, and scallions, pat dry and place in a bowl.

Prepare herbed olive oil: Proces dill, parsley, and oil in a food pro sor until puréed. Strain. Discard solids. Add lemon and pepper.

Prepare mustard and berry dres In a bowl, whisk mustard with co syrup and berry purée. Slowly wh in olive oil. Stir in brandy and sal

Prepare croutons: Sauté bread cubes in butter until crisp. Place paper towels to drain.

To serve: Toss herb salad with tablespoon herbed olive oil. Pile salad in center of plate. Arrange whitefish slices around salad. Lig drizzle berry mustard dressing on greens and in a circle on the plate around the fish (or serve it on the side). Top with croutons. Serves 4


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Writer: MARIO LÓPEZ-CORDERO

Shop Talk: B&B Italia, London

Now the master minimalists at B&B Italia have an appropriately smart London outpost for their sports-car-sleek furniture. The firm recently opened a branch (right) designed by John Pawson and Antonio Citterio in a former car showroom on Brompton Road. The space's unusual proportions and luxe detailing—white limestone, glazed gypsum, and Philippe Starck–designed light fixtures—stand out amid the area's sea of tony Georgian townhouses. *B&B Italia, 250 Brompton Road; 011-44-207-591-8111.*

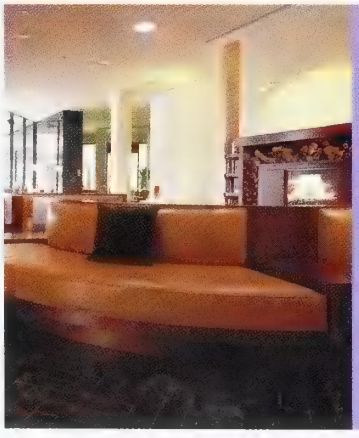




Designer Dossier: Suzanne Rheinstein

"I like to stay at the Soniat House in New Orleans," says designer Suzanne Rheinstein, who stops off in her native Big Easy for R & R that includes breakfast *en plein air* in the hotel's courtyard and the occasional shopping spree in the affiliated antiques shop next door. "It's great for 18th-century French painted furniture—nothing is too perfect." Rheinstein, who owns haute L.A. home emporium Hollyhock, recently "bought a pair of beautiful *bibliothèques* that are tall and skinny with wire doors and original French gray paint." *Soniat House, 1133 Chartres Street, New Orleans; 800-544-8808. Soniat House Antiques, 1139 Chartres Street; 504-522-0570*

A few things to note for March



Haute Hotel: Houston

Houston, we have liftoff: a luxury boutique hotel has finally blasted its way into the city's urban sprawl. The newly opened Hotel Derek (left) pampers guests with a choice of mattress firmness and bed linens while keeping things whimsical with tongue-in-cheek details like a roaring flat-screen plasma fireplace. Its see-and-be-seen restaurant, Ling & Javier, and proximity to fashion temple the Galleria are added plusses. *Hotel Derek, 2525 West Loop South, Houston; 713-961-3000.*

Bookshelf



As small, compact, and functional as some of the designs they display, the books in Chronicle's new series, "Compact Design Portfolio" (above), spotlight modern trailblazers like Eileen Gray, Jean Prouvé, and Michael Graves, who forged paths into the everyday design lexicon with abstract-patterned rugs, schoolroom chairs, and an updated teakettle.



Art Smart

Possession Obsession

Andy Warhol (left) famously didn't go one day without a visit to a flea market, auction house, or antiques store, and he amassed extensive, eclectic collections to prove it. From Navajo rugs to cookie jars to folk art, objects from the artist's trove of more than 10,000 items are now on view through May 19 at the Andy Warhol Museum in Pittsburgh.



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Photographer: CARLOS EMILIO

Writer: CHRISTINE PITTEL

{Jeanne Heifetz rolls out the carpet}

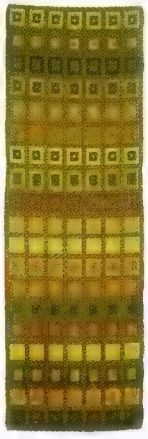
Dream Weaver

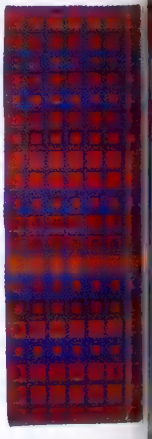


In her SoH studio, weave Jeanne Heifet lets color inspir her rug design

"I GET TO SURROUND MYSELF WITH color," says Jeanne Heifetz, pushing an errant skein of cobalt-blue yarn back into its cubbyhole on her way to the loom. "Color for me is what music must be to many people. It's pure pleasure to see all the shades in just one hydrangea blossom or a handful of stones." A row of brightly painted Moroccan houses glimpsed on her travels might translate into a pattern on a rug back in her SoHo studio. When Heifetz was weaving the "Albers" series, she used a different combination of colors in each row of squares. "The eye, seeking a repeat, keeps moving over the piece. You can't take it in with one glance."

Since taking a course in weaving when she was 14, the Harvard graduate has never been without a loom. But before she became a full-time weaver, she had a career as a book and magazine writer and editor: "In my weaving," she says, "I can be playful rather than merely perfectionist." A new series of folding screens will have panels woven from plant-dyed silks and an unexpected element—glass. "I've been looking for a way to introduce light into my work, and these panels will be translucent. Of course, there's always a surprise connected with weaving. No matter how much you plan a piece, you never quite know how it's going to turn out."





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reshen up the kitchen



A Plan for Spring

Now is the perfect time to clean your kitchen. Having a plan and a detailed list before you begin helps you get more done. Make sure you have all the cleaning tools you'll need. Good basics include sponges, household gloves, bucket, clean rags, dusters, broom, whisk broom, mop, scrub brush, vacuum, handheld vacuum, stepladder, and a bucket or bag for carrying cleaning materials with you as you go.

You'll want to cover the stove, refrigerator, sink, and backsplash; cupboards, drawers, and countertops; every knob, handle, and switch; and of course, the floor. Surprisingly, the kitchen can have more germs than the bathroom. Germs are most prone to live on sponges and dishcloths, and in and around the kitchen sink and drain. Be sure to disinfect high-traffic areas, too.

You don't have to spend all day scrubbing to keep your kitchen clean, because there are Clorox® brand products that handle tough jobs quickly. With Clorox® Disinfecting Wipes, you don't even need a sponge. Just one wipe to a faucet handle or cupboard door, and you're done. Try Formula 409® All Purpose Cleaner to sanitize and get rid of grease. Or use Clorox® Clean-Up™ Cleaner with Bleach spray on counters, refrigerators, and appliances. In 30 seconds, Clorox Clean-Up® kills 99.9% of household germs.





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Having easy
s to what you need enhances your
n the kitchen. The Martha Stewart
lay® brand has everything you
o get organized, and it's all avail-
t Kmart. As you're clearing out
rs and cupboards, rearrange
s and dishes so that they're easier
ch. Maximize drawer space with a
a Stewart Everyday™ Large Cutlery
it more into your cupboards with
ble Airtight Canisters or any of
different types of Martha Stewart
ay™ food containers.



on the surfaces

There's a Clorox® product to clean practically every surface in your kitchen or bath.

Clorox® Clean-Up™ Cleaner with Bleach
The only spray cleaner that combines the power of Clorox® Bleach to clean and disinfect in one easy step. Safe for colored countertops, toilet bowls, and sinks, as well as most hard, nonporous surfaces.

Clorox® Disinfecting Wipes
A quick and easy-to-use disposable wipe that disinfects and cleans hard, nonporous household surfaces, including acrylic, fiberglass, and vinyl.

Soft Scrub® with Bleach Cleanser
The leading liquid abrasive that easily removes dirt, stains, mold, soap scum, and mildew. Safe for bathtubs, sinks, toilets, tile, and grout.

Pine-Sol® Brand Cleaner
A tough, all-purpose cleaner that disinfects, leaves a fresh pine scent, and is easy to dilute. Safe for all hard, nonporous surfaces, including glazed tile, counters, tubs, washable walls, garbage cans, and no-wax floors. Not recommended for wood.

Formula 409® All Purpose Cleaner
A powerful and versatile spray that works throughout the house to cut grease and remove soap scum. Safe for most hard surfaces, including bathtubs, sinks, showers, toilets, and glazed tile.

MARTHA

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Kmart

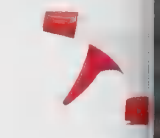
Berry stain cleaned with fantastik All-Purpose Cleaner

Berry stain cleaned with Lysol All-Purpose Cleaner

Berry stain cleaned with Clorox Clean-Up®



Only one all-purpose cleaner strikes fear in the hearts of stains.





Clorox Clean-Up® is a stain's worst nightmare come true. Because it's the one all-purpose cleaner that removes stains as it cleans and disinfects.

Stains shown are embedded Blackberry. fantastik is a registered trademark of S.C. Johnson & Sons, Inc. Lysol is a registered trademark of Reckitt Benck

It's from CLOROX so it's more than clean.

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ISEMENT

brighten up the bath



ening timetable

ntain a clean kitchen and bath throughout the year.

Day

like kitchen and bathroom sinks and drains need on every day if you want to eliminate germs. Sponges, oths, and cutting boards also need daily disinfecting. on't forget to spot-clean after food spills.

o Three Times a Week

ghly clean faucet, toilet, and appliance handles two to imes per week. Do the same with kitchen countertops e appliances on them.

a Week

to bathroom countertops, kitchen and bathroom floors, urface and bowl, and shower/tub and drain once a week.



A Clean Start The bath is also a high-traffic area that will benefit from a thorough spring-cleaning. It includes many different surfaces—stainless steel, glazed tile, porcelain—and each one needs attention. Before you clean a surface, remember to always follow label instructions. Don't use a harsh cleanser on fine tile surfaces. Instead, try a product like Soft Scrub® with Bleach, which is tough on mold and mildew stains, but won't harm surfaces. Clean high-touch areas such as faucet and toilet handles with Clorox® Disinfecting Wipes. And to add a fresh pine scent to your bathroom, reach for Pine-Sol®.

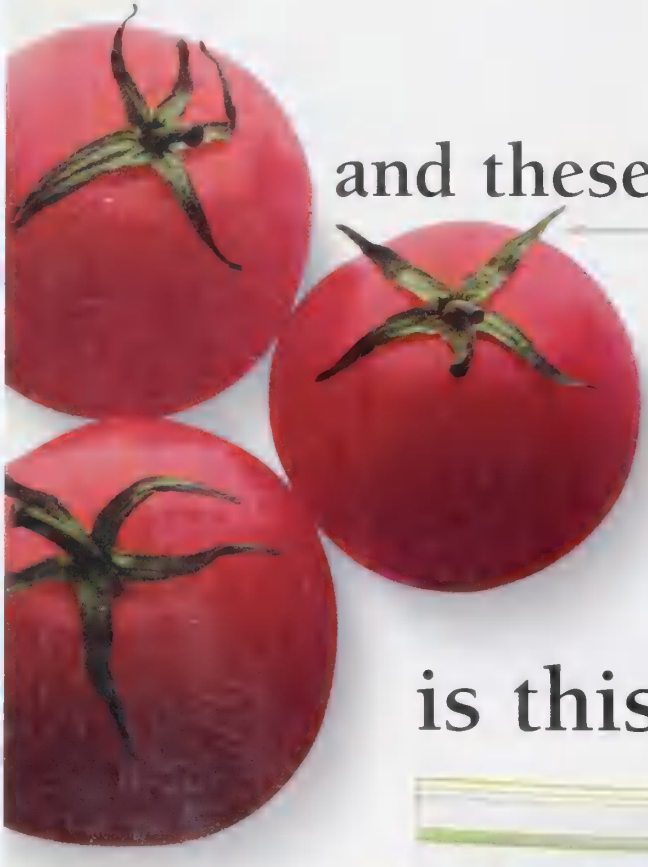


A Touch of Spring Once your bathroom is sparkling clean, why not add some fresh spring color, too? Choose from a wide selection of Martha Stewart Everyday® shower curtains, bath towels, and bath accessories. A simple change, like a vintage rose pink towel, white shower curtain, or a buttercream ceramic pitcher, can make a big difference in the appearance of your bathroom. Or simply add a plush new bath rug—you'll enjoy it every time you step out of the shower. And because Martha Stewart Everyday® products are color-coordinated, it's easy to change the whole look of your bathroom.

MARTHA
available at
kmart



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and these tomatoes

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SEMENT

n a Martha Stewart Everyday shopping spree!



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A $1,000 Kmart Cash Card and a year's supply of Clorox household cleaning products.

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A $500 Kmart Cash Card and a year's supply of Clorox household cleaning products.

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A $250 Kmart Cash Card and a year's supply of Clorox household cleaning products.

nter the Clorox Spring-Cleaning Sweepstakes.
your local Kmart store and pick up an entry form.

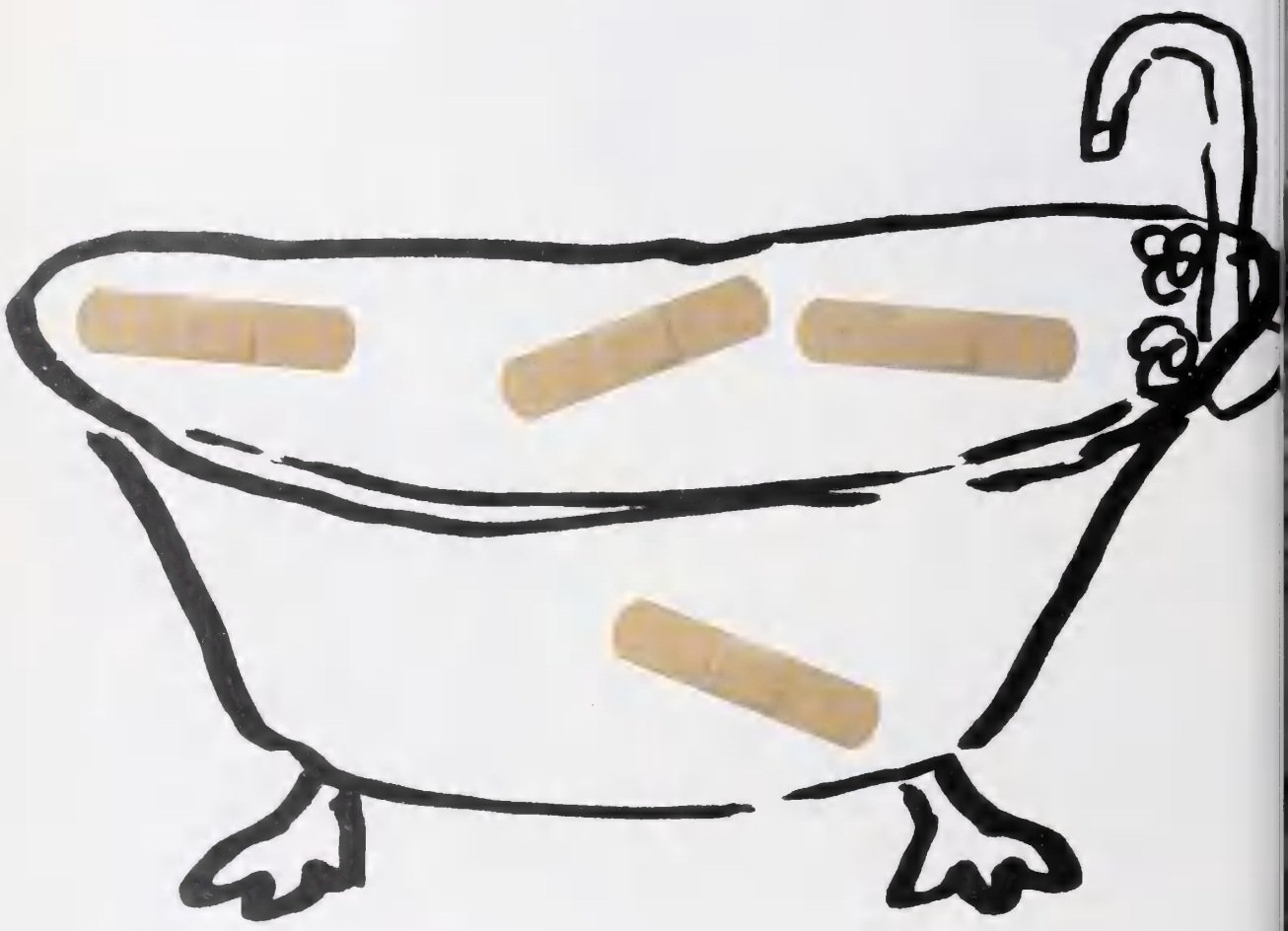
MARTHA STEWART EVERYDAY

available at

kmart

RULES – NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE DOES NOT IMPROVE YOUR CHANCES OF WINNING. VOID WHERE PROHIBITED. les apply to the Clorox Spring-Cleaning Sweepstakes ("Sweepstakes") being conducted by The Clorox Company, 1221 Broadway, Oakland, CA Sponsor"), and administered by Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 ("Administrator"). This Sweepstakes starts February and ends May 15, 2002. 1. HOW TO ENTER: **Hand print your complete name and address and day and evening telephone number on a 3"x5" omplete the official entry blank available at any participating Kmart store and mail to: Clorox Spring-Cleaning Sweepstakes, P.O. Box 4174, apids, MN 55730-4174.** Enter as often as you wish, but only one entry per envelope, which must be mailed separately. Entries must be post- by May 15, 2002 and received by May 22, 2002. Mechanically reproduced entries, including name and address labels will not be accepted. ecome the property of the Sponsor and will not be returned. No other form of entry will be accepted. 2. JUDGING: Winners will be selected on May 24, 2002 from all eligible entries received in a random drawing to be conducted by Marden-Kane, Inc., an independent judging organization ecisions are final on matters relating to this Sweepstakes. All prizes will be awarded. Only one prize per person or household. 3. ODDS OF : **The estimated odds of winning are 1:1,428,571; though the actual odds of winning will be dependent upon the number of actual eligible eceived.** 4. NOTIFICATION: Winners will be notified by certified mail, return receipt requested and may be required to complete and sign an of Eligibility and Liability Release and, where legal, a Publicity Release, that must be returned within 14 days after prize notification or prize will ed and awarded to an alternate winner. Entrants who win a prize valued at $600 or more will also be required to furnish their social security num- h will only be used for the purpose of reporting the winnings to the IRS, as required by law. If the prize or prize notification is unclaimed or returned verable, the prize will be forfeited and awarded to an alternate winner. Entry constitutes winners' permission to the use of their names, photo- keness for advertising and promotional purposes for this and similar promotions without additional compensation, except where prohibited by law. S: (1) Grand Prize: A $1,000 Kmart Cash Card. (3) First Prizes: A $500 Kmart Cash Card. (10) Second Prizes: A $250 Kmart Cash Card. The ish Card may be used in conjunction with the purchase of any merchandise in any participating Kmart store. The Kmart Cash Card, and any balance on the Kmart Cash Card, may not be redeemed for cash. The Kmart Cash Card is transferable and additional cash may be added to at any time. In addition, each winner will receive as part of his or her prize a one (1) year's supply of Clorox household cleaning products which le the following Clorox products: Clorox Clean-Up, Pine-Sol, Clorox Disinfecting Wipes, Soft Scrub and Formula 409. Approx. Retail Value (ARV) 1) year's supply of Clorox household cleaning products is: $63. The Approx. Retail Value of each of the prizes is: Grand: $1,063; 53 each; and Second: $313 each. No cash redemptions, substitutions, transfers, or assignments of prizes allowed, except as noted and by who reserves the right to substitute a prize of equal or greater value if the prize or any portion of the prize becomes unavailable. All taxes and entals and other expenses associated with the prizes and not specified herein are the winner's sole responsibility. 6. GENERAL CONDITIONS: All agree to be bound by all applicable U.S. laws and regulations, as well as these official rules and the decision of the judges. By participating entrants discharge, and hold harmless The Clorox Company, Martha Stewart Living Omnimedia, Inc., Kmart Corporation and their respective subsidiaries, branches, affiliates, and agencies (including, without limitation, Marden-Kane, Inc.), and their respective officers, directors, shareholders and s (collectively "Releasees") from and against any liability, claims, or damages arising out of their participation in the Sweepstakes and/or the accept- , misuse, non-use or possession of any prize. The Releasees are not responsible for printing or typographical errors in any Sweepstakes or relat- als or stolen, lost, late, misdirected, damaged, incomplete, postage due, and/or illegible entries or mail. If, in the Sponsor's opinion, there is any d or actual evidence of tampering with any portion of the Sweepstakes, or if fraud or actions by entrants compromise, corrupt or affect the admin- integrity, security, fairness, or proper conduct of the Sweepstakes, the judges reserve the right at their sole discretion to disqualify any individual id any entries submitted fraudulently, to modify or suspend the Sweepstakes, or to terminate the Sweepstakes and conduct a random drawing to prizes using all non-suspect eligible entries received as of the date of such action. 7. ELIGIBILITY: Sweepstakes open to legal residents of the ears or older. Employees of The Clorox Company, Martha Stewart Living Omnimedia, Inc., Kmart Corporation, their subsidiaries, affiliates, prize and advertising and promotion agencies, including Marden-Kane, Inc., and their immediate families (spouse, parents, children and siblings and their spouses) and individuals living in the same households of such employees are ineligible. Void in Puerto Rico and where prohibited or restricted his Sweepstakes is subject to all applicable federal, state, local laws and regulations. 8. WHO WON?: For the names of the winners, available 5/02, mail a self-addressed stamped envelope to: Clorox Spring-Cleaning Sweepstakes Winners, P.O. Box 702, Sayreville, NJ 08871-0702. SOR: The Sponsor of this Sweepstakes is The Clorox Company, 1221 Broadway, Oakland, CA 94612. ADMINISTRATOR: Marden-Kane, Inc., Place, Manhasset, NY 11030.

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A good scrub.

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The snacking stainer

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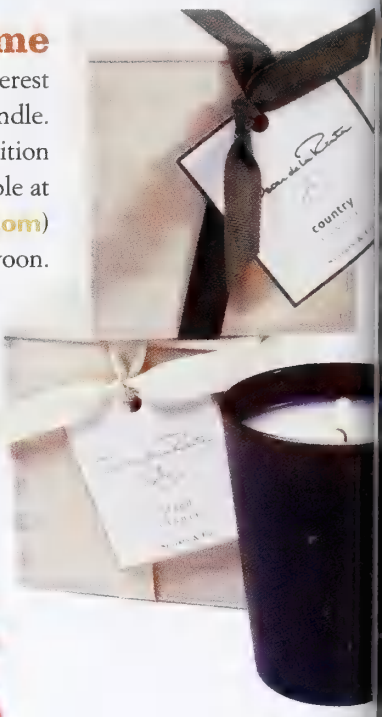
Bloom Service

The Web hasn't always been the best resource for flower arrangements—until now. Charlotte thinks the indulgent selection on www.surroundingsflowers.com is a breath of fresh air.



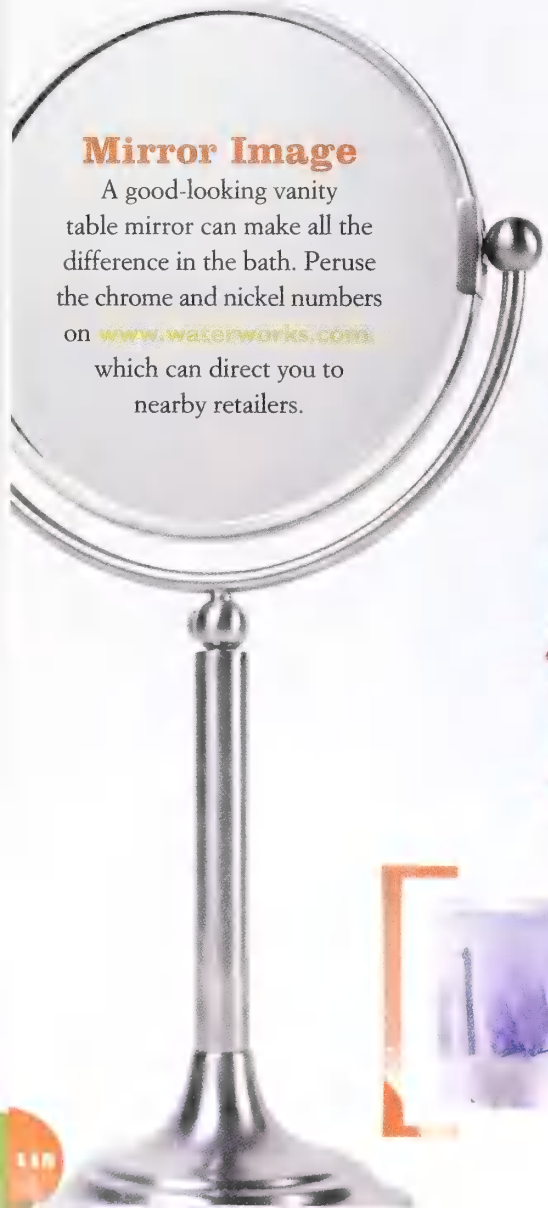
A New Flame

Nothing ignites Charlotte's interest like a great-smelling candle. Oscar de la Renta's new addition to the field (available at www.neimanmarcus.com) simply makes her swoon.



Mirror Image

A good-looking vanity table mirror can make all the difference in the bath. Peruse the chrome and nickel numbers on www.waterworks.com, which can direct you to nearby retailers.



More Mohair

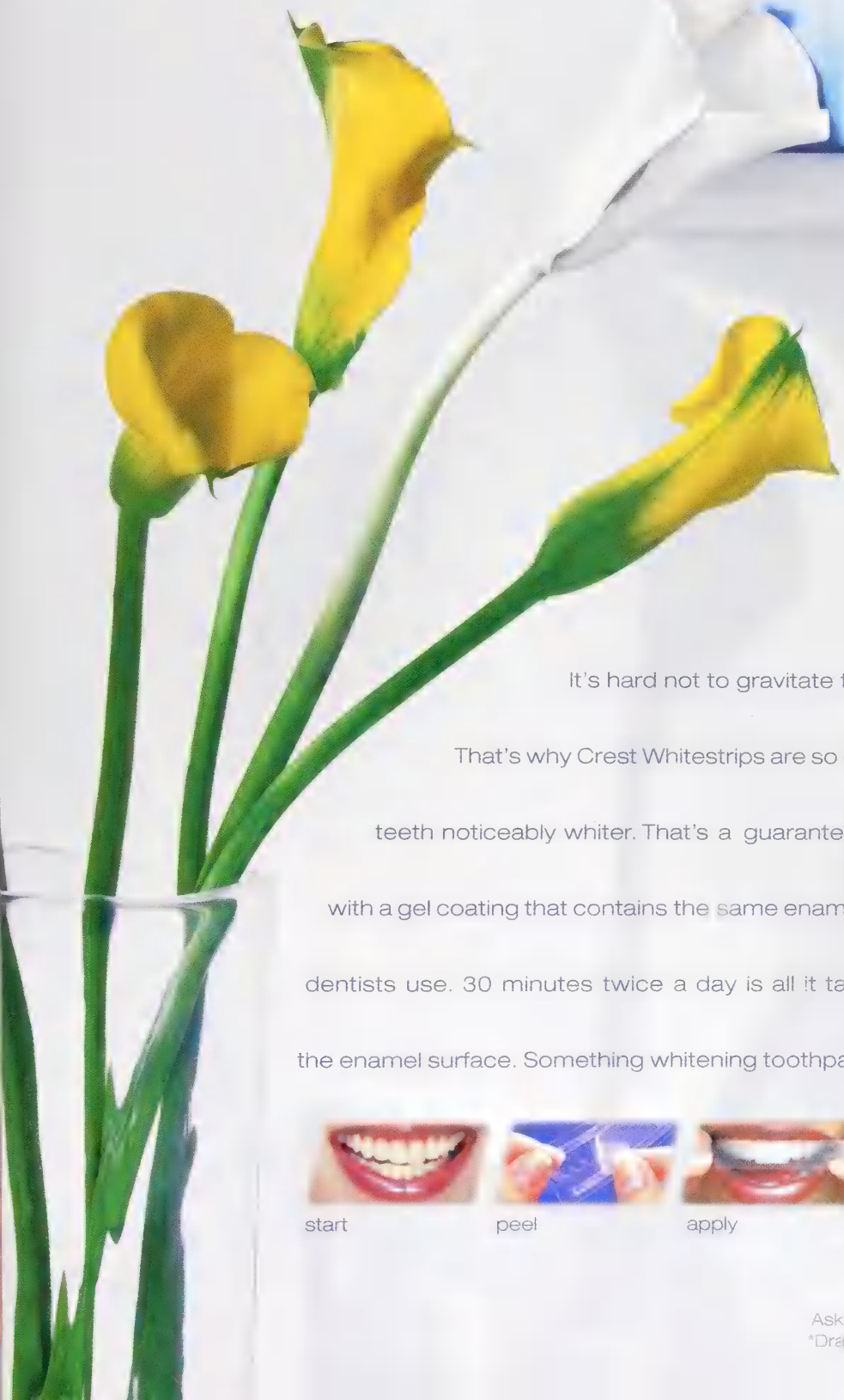
Charlotte has given up her seat on the cashmere bandwagon with a recent purchase from www.garnethill.com. The fuzzy mohair throws in pastel shades make bedroom doldrums disappear.



Sheet Mettle On www.charlesprogers.com, Charlotte discovered that the firm revered for its handmade wrought-iron and brass beds has just introduced new bedding to match. Her favorite: linen sheets, which soften with time.

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www.Whitestrips.com

Ask your dentist for more information.
*Dramatization of typical 14-day results

(Continued from page 42)

And I did, to a phone booth where she made a call.

"Pensione Morandi. Piazza Santissima Annunziata," she said firmly, putting me into a taxi. She said the same thing to the driver, but followed it with a few sharp-sounding words in Italian that I didn't understand.

"Ecco," the driver said: here it is.

As I paid him, he pointed up the steps to a door under stone arches. I rang the bell. After a time, the door was opened by a young man in Chinese silk pajamas carrying a Huntley & Palmers biscuit tin.

He motioned for me to follow him through a maze of stairs and hallways to a small whitewashed room, opened the biscuit tin, fished out a large old-fashioned key, bowed stiffly, and left.

I awoke late. The sun was high when I flung open the shutters and leaned out over the sill. The red tile roofs spread below me, a confusion of heights and pitches. A bell rang out, a deep, dark-throated sound. Pigeons skittered into a brilliant blue sky, and I saw, rising above the rooftops like a huge overturned teacup, the Duomo itself. The notes of the bell faded, someone shouted down in the street, the pigeons settled, and I realized I was holding my breath. The Florence of a thousand postcards had come to life, and I had fallen in love.

With my guidebook, I discovered that Brunelleschi had designed the pensione's arcaded square and that della Robbia had modeled the *bambini* who stretched their white arms above the Ospedale degli Innocenti, an orphanage. Two days later, when the signora who owned the pensione asked me if I knew anyone who would like a job at the reception desk, I said I would.

The signora was skeptical. "The last English girl we had," she remarked reprovingly, "used to go under the bridges with soldiers." She added more hopefully, "But you're American."

"I grew up there. I was born in England."

"Good enough," she said. "How soon could you start?"

When I said at once, she explained that I would sit at the reception desk from 4 to 7:30 P.M. on weekdays, for which I would get my room, breakfast, and dinner, but no salary.

The next afternoon, when the woman from the station came to tea with the signora, she didn't seem at all surprised to find me at the desk. My first days on the job, however, were complicated by my shaky Italian. On my second afternoon, I managed to put a honeymooning couple from the country in separate rooms. They were too embarrassed to say anything; the signora found out and moved them.

{ I would take a bus into the hills to lunch on bread and cheese in a silvery olive orchard }

The other part of my life in Florence took place on the opposite side of the Arno, where the British consul lived. He was an old friend of my family, and I had been committed to his care by my grandmother. A lifelong bachelor, he took on the job with a kind of amused gravity, seating me across from him at diplomatic dinner parties. The consul loved Florence and had chosen it as his final posting. It was he who produced Mrs. O'Brien as a prospective employer.

Mrs. O'Brien, an American who designed jewelry, was renting the *piano nobile* of a faded palazzo under the marble eye of the Michelangelo *David* that stands in the Piazza della Signoria. She received me sitting up in an enormous curtained Renaissance bed, surrounded by drawing tablets and the remains of breakfast. She got right to the point: her eight-year-old son could barely read, the English school was ineffectual, he needed a tutor on weekends. Then she sent me with Maria, his Swiss governess, to meet him. James scowled up at me from the floor, where he was building a bridge for his toy cars.

"Stand up, James," Maria said sharply.

Reluctantly, he got to his feet.

"Shake hands," Maria prompted.

He stuck out a grubby hand with bitten nails.

"Are you American?" he said.

"Yes, I guess so."

"Good," he said, "I hate Europe."

Now I had two jobs, one for lodging and one for pay, so I settled in for the winter like a character out of the 19th-century expatriate novels I borrowed from the British Institute's library. On weekday mornings I slung my canvas bag of paints and brushes over my shoulder and trotted around the corner to the Accademia di Belle Arti in Piazza San Marco. For a yearly tuition of $12, I painted the same blowsy, good-natured model every day.

On Saturdays and Sundays, I crossed the city to James's palazzo, passing smugly through the crowds on the Ponte Vecchio. They were tourists; I lived here. When I wasn't painting or working, my student card guaranteed me the freedom of Florence. I could spend hours with Botticelli or Donatello or Bronzino. Churches and gardens, cat-ridden alleys, and the grand sweep of the Lungarno Corsini—all were mine. Sometimes I would take the bus up into the hills, to Fiesole or Set-



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http://cancer.gov

tignano, to lunch on bread and cheese in the silvery peace of an olive orchard. By four o'clock I was glad to return to the domestic universe of the pensione. At its center was the family: the signora, her husband, their children, Rosa and Paolo. Rosa, 16, clever and critical, taught me Italian in the evenings out of a textbook conveniently left by a previous guest. Paolo, her younger brother, hung around the desk, asking questions about America.

As the days grew shorter, the pensione grew smaller. Rooms were closed off. There were few tourists, and it became a pensione in the true sense, a place were people stayed for several months. The contessa, for one, moved each autumn from the country to the big front room overlooking the piazza. She was in constant competition with another resident aristocrat, who was rich but, in the contessa's view, vulgar. Then there was Vittoria: Neapolitan—voluptuous, with brassy hair in a lacquered French twist, and a loud, gravelly voice. She was dropped off one afternoon while I was at the desk by a little man in a voluminous tweed overcoat.

"Every winter," Rosa explained later with weary sophistication, "Alfredo brings her here. He travels for his business, and she goes with him. But in winter he must be in Florence. His wife is here, so Vittoria stays with us."

Vittoria did a lot of waiting. She occupied her time by going to the old clothes market and trimming her finds with bits of lace and fake fur. She was talented with a needle and thread. Rosa would roll her eyes at me as Vittoria held up yet another skimpy top to which she had affixed a hem of lace or cuffs of fur.

I felt superior in my independence then, but now I can see that we were not so different, Vittoria and I. I was waiting, too, avoiding the expectations of grown-up life, choosing to live a dream. The pensione was as much a hideout for me as it was for her. I had left jobs in New York and London, run out on a proposal of marriage. I wanted my freedom, but when the invitation to my former suitor's wedding finally reached me, I was briefly shaken by the relentless forward progress of life.

The rest of the time I wandered happily through the mist that drifted in the winter streets and bought paper cones of roasted chestnuts. Amid the topiary of the Boboli Gardens, I played World War II with James, a war he liked because the Italians lost. I hitched a motorcycle ride with a fellow student to the Abbey at Certosa, down alleys of dark cypresses. I pressed my nose against the windows of the jewelry shops on the Ponte Vecchio. I spoke the language. At day's end, I returned to the pensione to gossip over cups of tea and spend evenings in front of the flickering black-and-white television set in the upstairs sitting room.

I'm not sure exactly when I began to question my Florentine life. Was it during the Queen's Birthday Party at the British Consulate, when suddenly the expatriate world began to look more insular than glamorous? Or was it when the contessa departed for her villa and Vittoria, with a raspy *"Ciao, Signorina,"* disappeared, and their places were taken by tour groups of American high-schoolers? I only know that suddenly I felt lost. I stared up at the ceilings of the Uffizi, with their arabesques of leaves and flowers and magical animals, and saw that I was becoming entangled in something at once seductive and static. I knew that I had to leave. I told the consul first. He looked at me thoughtfully. "I don't know why," he said. "Miss Wilson came out for a holiday in 1935 and she's still here."

On the summer morning I left Florence, I was on time for the train.

This is Perdita Buchan's third personal essay in House Beautiful. *She is the author of the novel* Called Away *and is at work on another. She teaches writing at Rutgers University.*

marian *(Continued from page 57)*

int It Red

r Marian,
trying to find a good red paint
r to accent my combination kitchen/
ng room. The dining area is now
ted khaki with off-white trim, and
kitchen has navy wallpaper above off-
e cabinets. Below the cabinets there
ugly wallpaper that I would like
aint red. Do you have any suggestions
aint samples that I should look at?
floor is a dark brown hardwood.
nks for your help.

Jan Sample
via e-mail

r Jan,
y amazing that you should ask about
od red: I have just now (literally
it five minutes ago) finished painting
ffice table-cum-desk red. However,
u do not like orangy red, this one
at not be for you. It actually looks
y nice if there is a dark coat of paint
er it. In this case, the table was black,
I let a little of it show through the
or a sort of chinoiserie effect. I think
with a lot of orange or yellow in
look happier and more up-to-date
cherry-red or reds mixed with blue.
's the exact paint: Ralph Lauren #SF
You can get paint chips from the
he Depot or Janovic Plaza. Let me
y how it works out.

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(Continued from page 46)

Birmingham is a food town that doesn't serve food very often, and on certain nights of the week it's hard to find restaurants that are open. Fortunately, Sol y Luna is bustling, and while my dinner date, Bill Ingram, and I munch on empanadas, he fills me in on life in the "Magic City," so called because Birmingham grew like magic when it was discovered that all the elements needed to make steel—coal, iron ore, and limestone—were embedded in its sylvan hills. "Everything's pretty conservative here, but I don't think that's bad," he says. "We haven't made a lot of mistakes. All the old buildings downtown are still there, and many are being converted to restaurants and lofts. People are genuinely interested in other people. Birmingham is still living under the shadow of what happened during the civil rights era, but the fact is that this is a decent place to live."

The following morning I amble through leafy Linn Park, past the monolithic 1929 Jefferson County Courthouse and the equally imposing City Hall. At the Birmingham Museum of Art I meet public relations director Frances Caldwell, who is sweetness personified, with a voice like spun sugar. "It's amazing how Birmingham, with no major corporate endowment, put together a collection of such depth," says Caldwell, gesturing toward Rodins, a Botero, and a Lipschitz in the sculpture garden. Soon we are joined by curator David Moos and director Gail Trechsel, who lead me on a personal tour, during which I ogle everything from a terrific Joan Mitchell to photographs of Alabama steel mills by Bernd and Hilla Becher to wildly colorful canvases by Rio-based artist Beatriz Milhazes. In addition to housing the sumptuous Kress Collection of Renaissance art, the museum is also strong in French decorative arts from the Régence period and possesses 1,400 pieces of 18th-century Wedgwood porcelain, the finest collection outside England.







[clockwise from top left] Chris and Idie Hastings of Hot and Hot Fish Club. Treasure trove at the Garage Café. Beppy Johnson of Mary Adams Antiques.

Caldwell and I lunch at Bottega, a large, inviting space in a former dress shop that's run by local restaurant wonder boy Frank Stitt. Afterward, we drive down the road to sniff out the competition, the red-hot Hot and Hot Fish Club. I can't resist more shopping, so we duck into the nearby Bradshaw House Gallery, an 1892 Victorian that is gorgeously appointed with mostly French antiques. Owner Robert Hill has a taste for the Gothic: iron French doors, serious torchères and jardinieres, and heavy church iconography. "There's more money than you might think in Birmingham," Caldwell whispers as I gawk at the pricey goods around me. "You wouldn't believe the amount of plastic surgery in this town."

Next we go to the Garage Café, originally built as a series of garages/studios in 1926 and now functioning as a bar and restaurant where patrons can shop for a hodgepodge of garden statuary, carved plaques from Cappadocia, and Alabama country antiques. "Nothing's priced, so everyone has a hard time with me!" jokes its pack rat owner, Fritz Woehle, a tireless raconteur, traveler, and architect who built some of Birmingham's most distinctive modernist homes. "I look at this space as 31 rooms to play with."

That night, during dinner at Highlands restaurant, Lindsay Bierman, executive editor of *Southern Accents,* clues me in on the city's idiosyncrasies, as well as colorful locals like "Jeannie who has the laugh." "Peo will schedule weddings around the Alabama–Auburn football games," says. "Nothing can be done. Birmi ham is small enough that the open of Starbucks is a major event. Pott Barn is new, Smith & Hawken is n Saks Fifth Avenue is new, all in the last year. Things just take longer to get here. Even the housing stock remains undervalued. You can get a huge shack for $250,000." After dinner we drive past The Club (pr nounced *thee,* not *thuh*), a funky 1950s glass-walled supper club on ridge overlooking downtown. Birm ingham's too low-key to be snobby though: monthly dues are $25.

I reserve the next morning for e ploring downtown, the quiet core a city that's still evolving. I marvel the painted panels, stained-glass li fixtures, and other Spanish Mooris detailing in the 1927 Alabama The which was saved from demolition 1987 and is listed on the National ister of Historic Places. After peru its "walk of stars" (Nell Carter, Jim Nabors, Tallulah Bankhead), I hea

rd Fourth Avenue North, which
ed with barbershops and the
red Masonic Temple. At the
htfully designed Birmingham
Rights Institute, I am moved to
by images of slavery and segrega-
bombed-out buses and lunch-
ter sit-ins. Across the street, the
Street Baptist Church, where four
were killed in a bomb blast in
still stands. It's hard to believe
nly 40 years ago the Magic City
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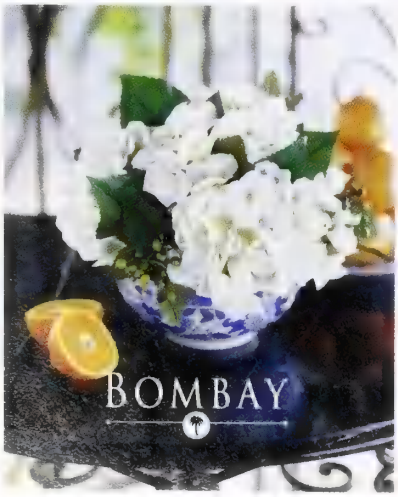


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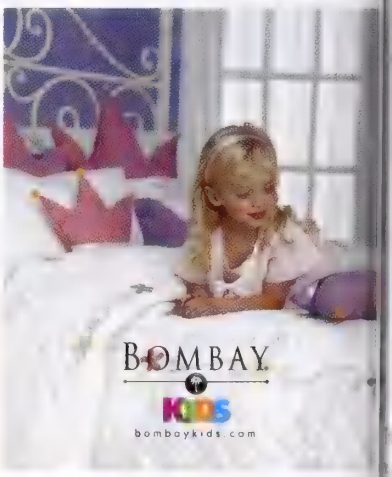


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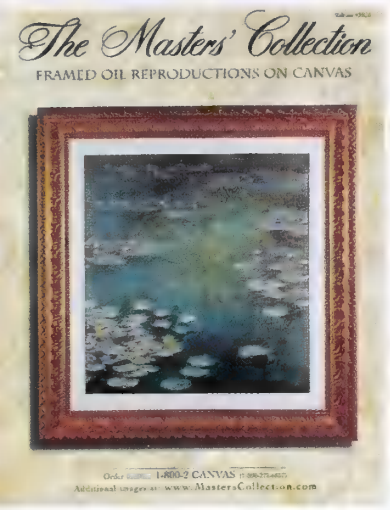
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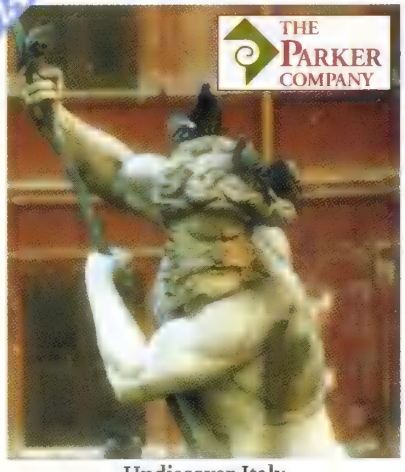


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es 70 to 75: Designers: **Brooke Huttig, Mimi McMakin,**
nble Interiors, 294 Hibiscus Ave., Palm Beach, FL 33480;
-659-5556. *Sitting room:* **Talisman Collection sofa, chairs**
ottoman—The Trading Co. (T); 561-567-7769. **Sofa,**
irs, and ottoman fabric, Carousel Stripe, in spruce and
am—Brunschwig & Fils (T); 954-920-5994. **Pillow fabric**
nter Café, #7135-1—Bergamo Fabrics through Nessen
owroom (T); 954-925-0606. **Coffee table; bamboo table;**
e tables—Kemble Interiors, see above. **Pineapple lamps**—
nticello (T); 773-722-3200. *Great Lawn* **series palm paint-**
by artist Edward Wilcox—Kemble Interiors, Inc. see
ve. **Wall paint,** custom. *Loggia:* **Babylon table and chairs** by
npeii—Showroom 84 (T); 954-925-8400. **Stone table top**—
hitectural Cast Stone (R,T); 561-659-5513. **Cushion fabric**
31-04—Boussac Fadini through Design W. (T); 954-925-
5. *Living room:* **Pennello Grande wallpaper**—Osborne &
le through Design West, see above. **Carpet,** Woven Natural
8—Stark Carpet (T); 954-925-3500. **Loveseat**—Dicem-
o Upholstery (R,T); 561-844-3397. **Loveseat and club chair**
ric Old World Daffodila #645606—Waverly through F.
umacher & Co. (T); 954-923-3112. **Ottoman fabric,** Tilda
23/23—Manuel Canovas through Nessen Showroom, see
ve. **Coffee table, plumed-back side chair, bench, ottoman,**
nce, watercolor by Jan Wilhelm—Kemble Interiors, see
ve. *Living room 2:* **Antique mirror**—Artmosphere (R,T);
835-4550. **Sofa and club chair**—Dicembrino Upholstery,
above. **Sofa fabric,** Ninon #4460 in color Berlingot 04—
uel Canovas, see above. **Pillows** (left to right): Raja Grape-
, Wheat Secret Garden, Bombay in sprout, Eve Jardin—
ul Textiles through Kirk Brummel (T); 954-920-1700. **Cof-**
able; bamboo tea table; sconces; Louis Solomon chest of
vers painted by John Daria; **floral watercolors** by Jan Wil-
n—Kemble Interiors, see above. **Barr urn lamp**—Brun-
vig & Fils, see above. **Curtain fabric,** Circolo, #50306—
o Hesslein through Nessen Showroom, see above. *Dining*
z: **Wallpaper,** Tropique—F. Schumacher & Co., see above.
en chandelier—Niermann Weeks through Nessen Show-
n, see above. **Chairs,** #M-179-SL—McGuire Furniture
ugh Baker, Knapp & Tubbs (T); 954-920-4565. **Fabric on**
rs, Soliman, #4201—Manuel Canovas, see above. **Table**—
nble Interiors, see above. *Green bedroom:* **Wallpaper**
CP44301—Hinson & Co., through Jerry Pair & Assoc. (T);
923-3330. **Custom bed linens**—Mary Mahoney (R,T); 561-
8288. **Bedskirt and chair fabric,** Otavio, in vert—Manuel
ovas, see above. **Chair**—Dicembrino Upholstery, see
ve. **Four-poster bed** painted by John Daria; **bedside table;**
g-arm lamps; brackets, floors painted by Fernando
urely—Kemble Interiors, see above. *Pear bedroom:* **Wallpa-**
Loza Plaid—Brunschwig & Fils, see above. **Pillow fabric,**
ble, in pastel—Manuel Canovas, see above. **Coverlet and**
w shams—Pioneer Linens (R); 561-655-8553. **Pink cash-**
e throw—Pratesi Linens (R); 561-655-4414. **Headboard**
ted by Zenon Toczek; **mirror**—Kemble Interiors, see
ve. *Red bedroom:* **Wallpaper,** West Indies Toile—Brun-
vig & Fils, see above. **Pillow sham fabric,** West Indies
e—Brunschwig & Fils, see above. **Bed linens**—Mary Ma-
y, see above. **Four-poster bed** by Louis Solomon, **bamboo**
ables; wall sconces; lampshades painted by Zenon
ek—Kemble Interiors, see above. *Blue master bedroom*
paper, Esher—Jane Churchill through Cowtan & Tout
ugh the Nessen Showroom, see above. **Four-poster bed**
ted by Sharon Gray; **writing desk and chair** by Louis
mon; **lamp and lampshade**—Kemble Interiors, see above.
eira bed linens, custom—Kassatly (R); 561-655-5665. **Bed-**
, pillow shams, and curtain fabric, Fairborne—Jane
Churchill through Cowtan & Tout, see above. **Slipper chairs**—
Ashley Manor (T); 800-582-1401. **Slipper chair fabric,** Betsy
Taffeta—Brunschwig & Fils, see above. **Carpet,** Garden Trel-
lis—Florida Hasco (T); 561-582-5679. *Bathroom:* **Wallpaper,**
Large Diamonds—Country West through Design West, see
above. **Sconces**—Kemble Interiors, see above.

Captain's Quarters

Pages 76 to 83: Designer: **Arthur Dunnam,** Jed Johnson Assoc.,
211 W. 61 St., New York 10023; 212-489-7840. *Sitting room:*
Banquette fabric, Hamilton Dimity; **side chair fabric,** Bentley
Ticking Stripe—Brunschwig & Fils (T); 212-838-7888. **Bench**
fabric, Alpha Check—Randolph & Hein (T); 212-826-9898.
Tea table, custom by designer. **Chandelier**—Niermann Weeks
(T); 212-319-7979. **Chair fabric,** Odeon Check—Fonthill Ltd
(T); 212-755-6700. **Rug,** Tapis de Cogolin—Beauvais Carpets
(R,T); 212-688-2265. **Seat, settee cushion fabric,** Cotton tick-
ing #16044-16—Kravet (T); 800-645-9068. **Curtains,** Wendell
Wool Sheer—Brunschwig & Fils, see above. *Dining room:*
Dining table, custom by designer. **Chair fabric,** Wellfleet Tick-
ing—F. Schumacher & Co.; 800-332-3384. **Chandelier**—The-
rien & Co. (R,T); 415-956-8850. **Console,** custom by designer.
Kitchen: **Wicker chair cushion fabric,** Rye Check—Colefax &
Fowler (T); 212-753-4488. **Rag rug**—Crate & Barrel (R,MO);
800-323-5461. *Porch:* **Trestle table,** custom by designer. **Bertoia**
chairs—Knoll (R,M); 212-343-4000. *Powder room:* **Mirror,** cus-
tom oiled bronze—Urban Archaeology (R,T); 212-431-4646.
Wallpaper, Little Book #8841001—Zoffany (T); 212-593-9787.
Bedroom: **Bench**—Simon Ross Antiques (R,T); 212-260-5074.
Bench and Headboard fabric, Alpha Check #38—Randolph &
Hein, see above. **Fabric,** Rhode Island Roses—Lee Jofa (T);
212-688-0444.

Brentwood Beauty

Pages 84 to 91: Designer: **Kathryn Ireland,** 1619 Stanford St.,
Santa Monica, CA 90404; 310-315-4351. *Gazebo:* **Wicker**
chairs—Lloyd/Flanders Wicker (M); www.lloydflanders.com.
Cushions, Quilt collection by Kathryn Ireland through—John
Rosselli & Assoc. (T); 212-593-2060. *Kitchen:* **Cushion fabric,**
Rye Check—Colefax & Fowler (T); 212-753-4488. **Chair fab-**
ric, Leaf Strip—Colefax & Fowler, see above. *Dining room:*
Chair fabrics, Peony—Cowtan & Tout (T); 212-647-6900;
Parramore—Rogers & Goffigon (T); 212-888-3242. *Living*
room: **Sofas,** custom by designer. **Lamp shades,** shirred silk—
Silk Trading Co. (T); 323-954-9280. **Curtain fabric,** Woven, by
Kathryn Ireland—John Rosselli & Assoc. see above *Guest*
bedroom: **Linens, canopy, lampshade,** Floral and Ikat fabric
by Kathryn Ireland—John Rosselli & Assoc. see above. *Master*
bedroom: **Armchair fabric**—Fortuny (T); 212-753-7153. **Pool**
furniture fabric—Sunbrella (M); Diamond Foam & Fabric
(R,T); 323-931-8148. **Wicker seating**—Lloyd/Flanders Wicker,
see above. **Seating fabric,** Ikat by Kathryn Ireland—John
Rosselli & Assoc. see above.

92 American Spirit

Pages 92 to 97: Designer: **Susan Zises Green,** 475 Fifth Ave.,
New York 10017; 212-824-1170. All upholstered furniture
custom by designer. *Living room:* **Seating fabric,** HF0707-T—
Hinson (T); 212-688-5538. *Family room:* **Sofa fabric,** Lambeth
Linen; **chair fabric,** Trumpet tapestry—Travers (T); 212-888-
7900. *Guest room:* **Easy chair fabric**—Colefax & Fowler (T);
212-753-4488. *Bedroom:* **Bed, chair fabric,** Windsor Rose—
Cowtan & Tout (T); 212-753-4488. **Pillow,** silk plaid—Lee
Jofa (T); 212-688-0444. *Bathroom:* **Sink**—Rohl (M) through
Gracious Home (R); 212-517-6300.

The Ex-Factor

Pages 98 to 103: **Designer: Barbara Hackett;** 212-935-7931.
Contractor: **Interior Management;** 212-750-3700. *Dining*
room: **Curtain fabric,** Rococco Silk/Ruby/#001-10501-08—
Cowtan & Tout (T); 212-640-69000. *Dressing room:* **Fabric on**
walls, Compiegne multicolor #W3001—Fonthill (T); 212-755-
6700. **Upholsterer**—Bryce Upholstery; 516-285-1806. **Carpet,**
Old Colony, color: #14—Patterson, Flynn & Martin (T); 212-
688-7700. **Red chair,** O. Henry House #233 Robert—John
Rosselli (T); 212-593-2060. **Chair fabric,** #04458/11, Manhat-
tan Cardinal—Cowtan & Tout, see above. *Living room:* **Cof-**
fee table—John Rosselli & Assoc. see above. **Wrightsman**
chair fabric, Boldini Woven Texture #81856-190 Cinnabar—
Brunschwig & Fils (T); 212-838-7878. **Trim; tape on hem,**
#V642a-012, Turkey red; **cord on tape,** #C281-02D;—Scala-
mandré (T); 212-980-3888. **Upholsterer**—Luther Quintana;
718-738-7252. **Bolster-arm sofa fabric,** #9129m-001 Golden
Cream—Scalamandré, see above. **Chesterfield sofa fabric,**
Luxury Chenille #N-25301, gold—Christopher Norman (T);
212-644-4100. **Trim,** for both sofas, #30411-053 Sourire de
Soie; **cord on tape,** Nougat—Brunschwig & Fils, see above.
Upholsterer for both sofas—Anthony Lawrence/Belfair; 212-
206-8820. *Library:* **Carpet; wall lamps**—Vaughan (T); 212-319-
7070. **Sofa fabric,** Memlinc chenille/cactus, #wf0017-06/H—
Christopher Norman, see above. **Trim,** custom color, bouillion
fringe—Scalamandré, see above. *Master bedroom:* **Headboard**
and boxspring fabric, Harlequin velvet #5258/02, dark
green—Rose Cumming (T); 212-758-0844. **Carpet,** Tibet #122,
Natural—Patterson, Flynn & Martin, see above. **Curtain and**
half tester fabric, William Morris Leaf, #2038/01—Chelsea
Editions (T); 212-758-0005. **Trim,** #FSFSOLFGN137, forest
green—Shyam Ahuja (T); 212-644-5910. **Trim fabrication**—
David Haag; 212-741-8557. **Sofa fabric**, Amish/Naturel
#33746/1-1c—Clarence House (T); 212-752-2890.

104 Address to Unknown

Pages 104 to 109: Pier 1 imports (R,MO), 800-245-4595. *Web*
site: www.pier1imports.com. **Potpourri**—Santa Maria Novella,
available from www.eluxury.com. **Candle**—Slatkin & Co.;
www.slatkin.com.

110 Finnish Line

Restaurant: **CK's,** Hotel Kamp, Pohjoiesplanadi 29, Helsinki,
Finland; 011-35-89-576-111.

118 Dream Weaver

Designer: **Jeanne Heifetz,** A Loomful of Hues; 212-691-2977.
E-mail: jeannebis@aol.com

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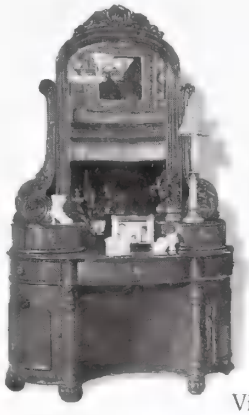
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Richard Lowell Neas

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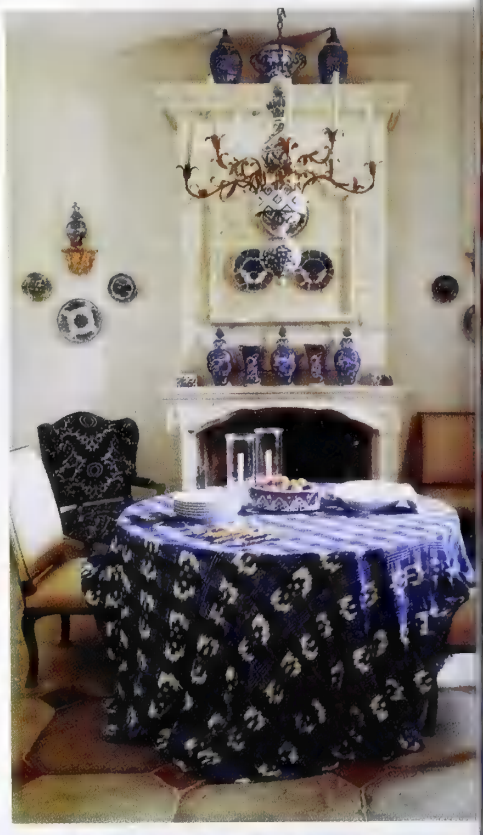
RICHARD LOWELL NEAS WAS A MAN OF many colors and talents: Francophile, party boy, adroit muralist, accomplished letter writer, instinctive decorator, inventive cook, eager-beaver traveler, and totally natural sophisticate. His projects are among the best—and persistently relevant—that *House Beautiful* has published.

Born into a poor Missouri farm family in 1928, Neas started his career as a window dresser in a local department store and later moved to New York, where he did windows at Bonwit Teller and painted trompe l'oeil architectural and garden scenes on the walls and ceilings of some of the chicest houses in town. His instantly recognizable fantasies added punch and grace to the rooms of clients including Gloria Vanderbilt Cooper, Nelson Doubleday, Annette de la Renta, John Hay Whitney, and Jane and Charles Engelhard. He also decorated the Folger Shakespeare Library in Washington and was a star attraction at six Kips Bay decorator showhouses in New York.

But Neas's greatest achievements were his own homes, which he redecorated every two or three years. Savvy interior designers still talk about his gorgeously comfortable country houses in Amagansett and Bucks County, but his French digs, a handsomely proportioned 1770 stone house in the farm fields of Charente, was his *chef d'oeuvre*. Neas took it from wreck, rot, and ruin to a Xanadu of style and invention in just six months. A blend of solid architecture, unusual antiques, and painted-on illusions, it was as wa[illegible] and whimsical as the man who created i[illegible]

Neas Notes

- Trompe l'oeil
- Delft china
- Ivy
- Crewelwork
- Candlelight
- Faience dishes
- Louis XV and XVI chairs
- Clear color
- Brunschwig & Fils fabrics
- Murals
- Pot gardens
- Faux moldings
- Painted, patterned floors
- Bold boiserie
- Marbleized wainscoting
- Lily of the valley
- Quilted *matelassé* fabric
- Royal Copenhagen's Empire china
- Limestone
- Sunflowers









[clockwise from above] The designer at his farm in the Périgord. A talented trompe l'oeil artist, Neas painted the chandelier and stone floors in his dining room and the walls in his bedroom, pictured in *HB*'s February 1993 issue. Neas's Canal Bibliothèque wallpaper, produced by Brunschwig & Fils.

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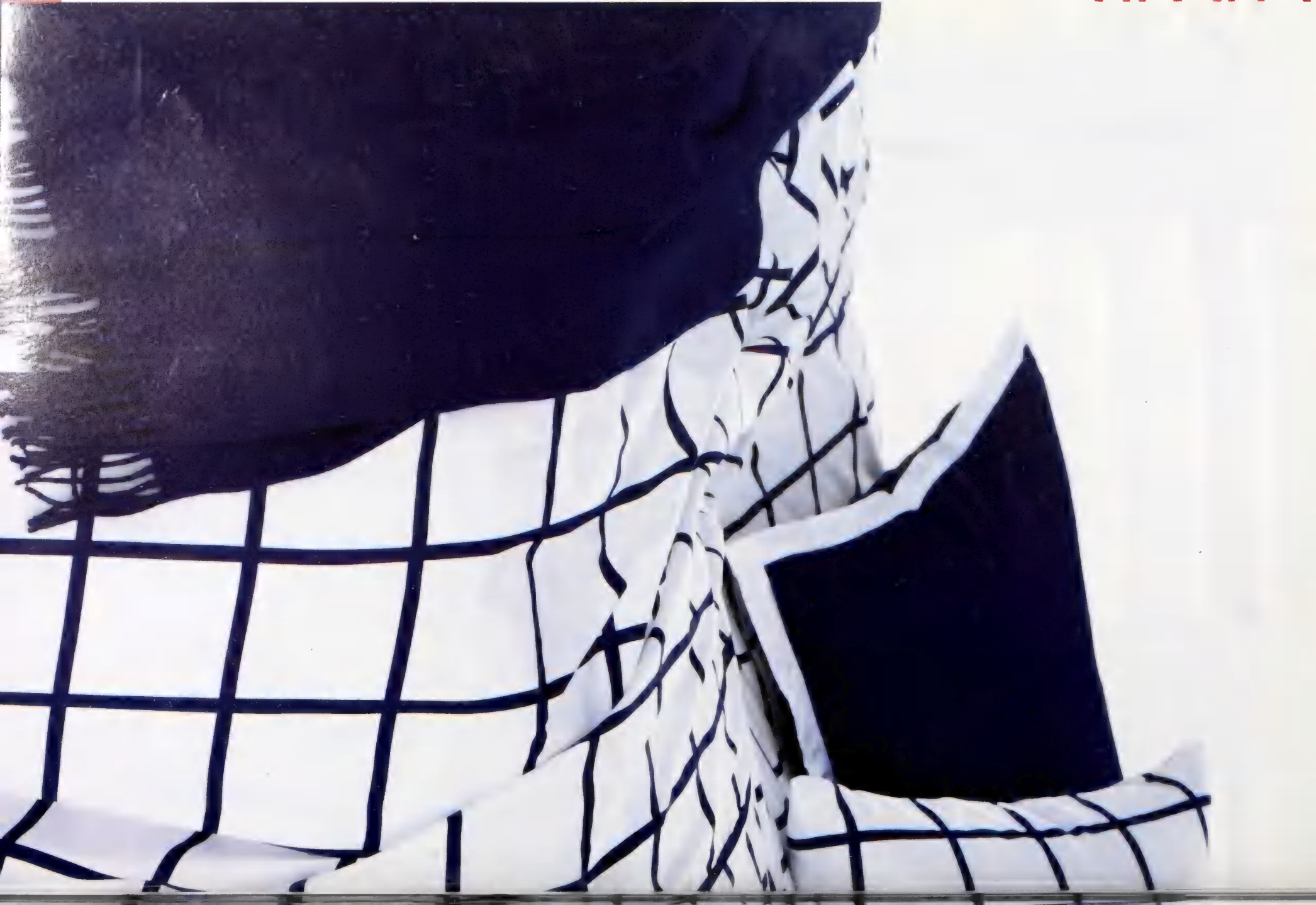
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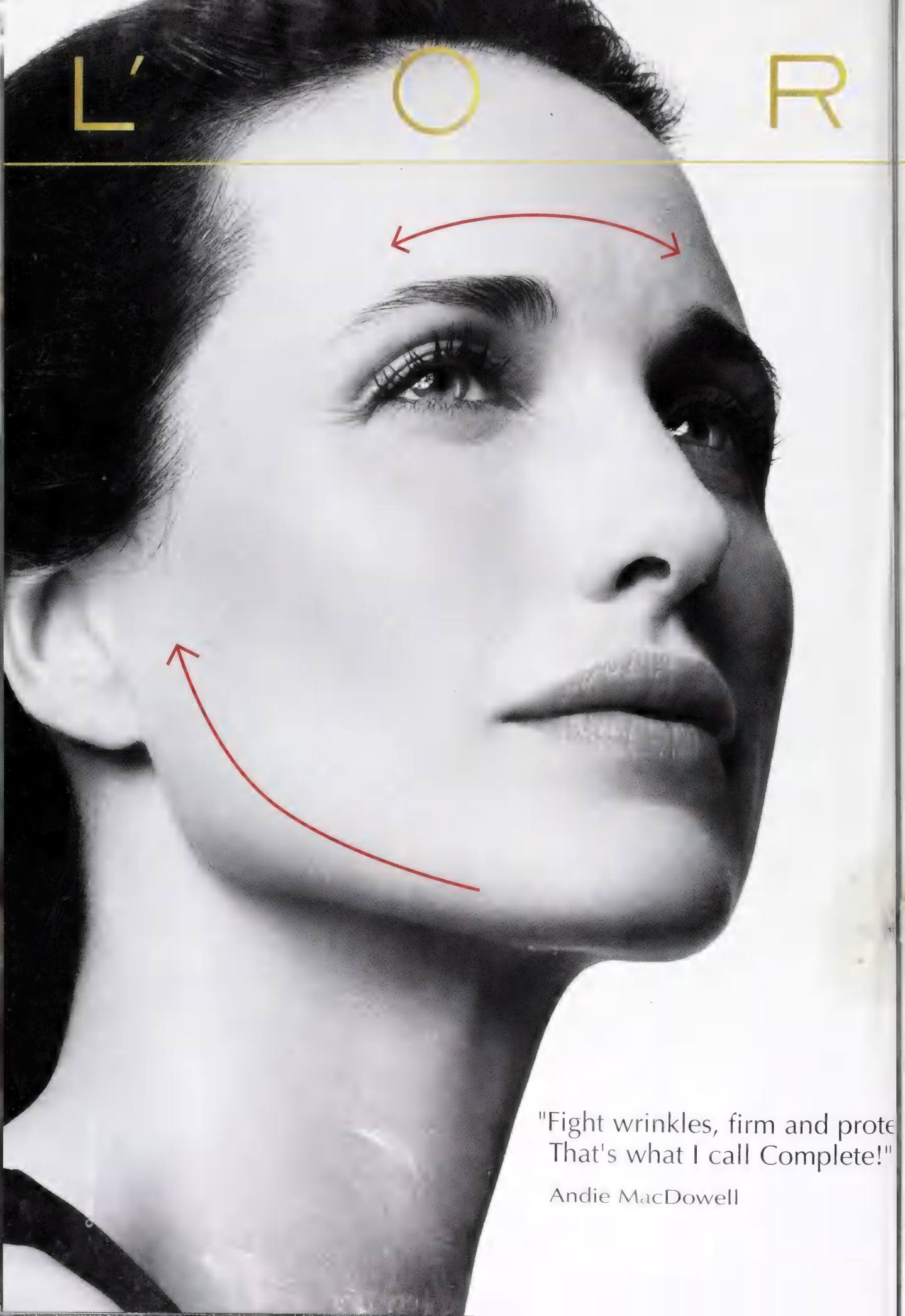
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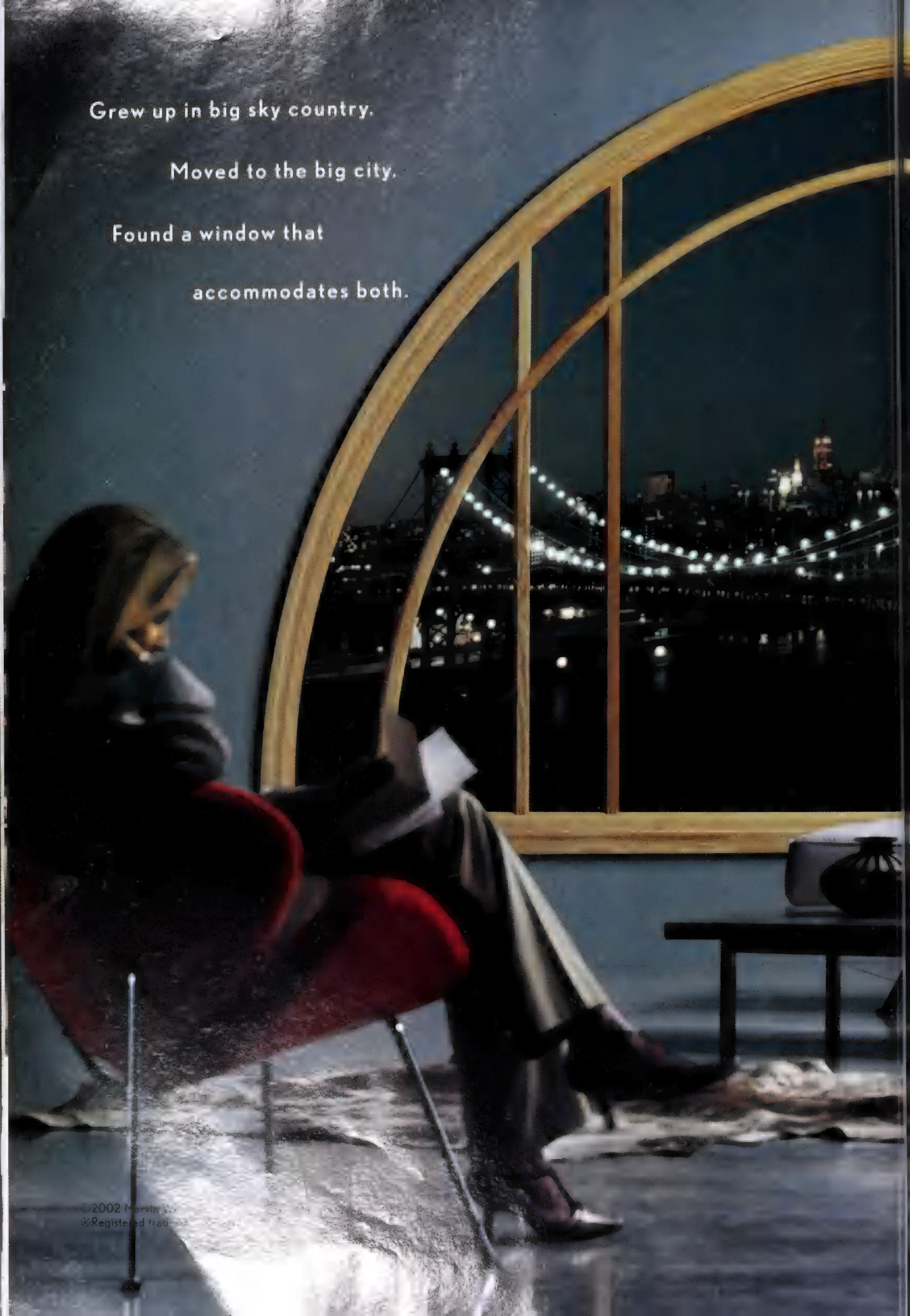


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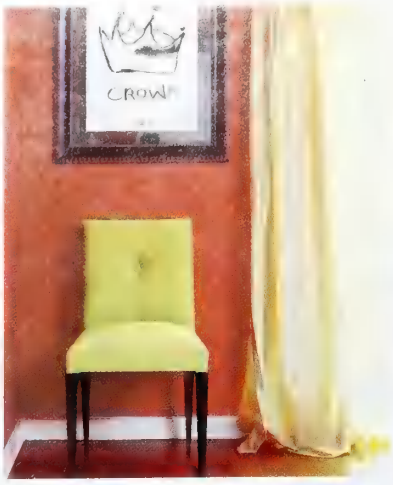
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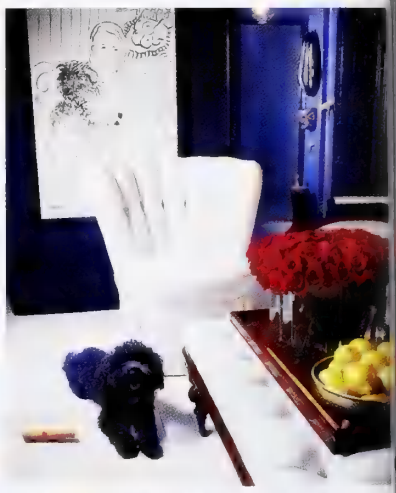
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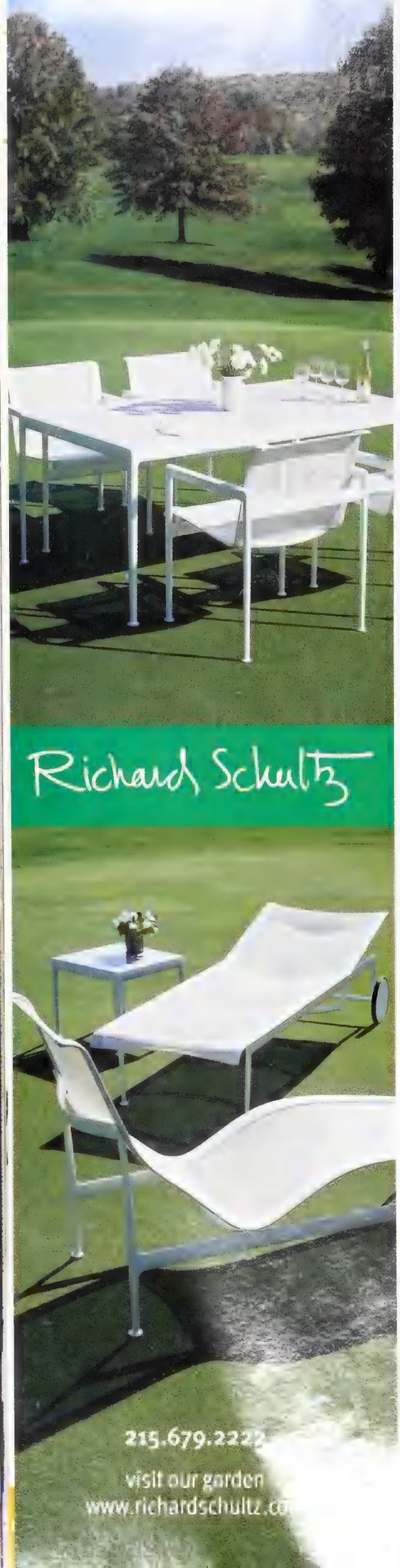


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The Cover
An 18th-century Scandinavian aura graces Katherine Bryan's 21st-century dining room. Photograph by Oberto Gili


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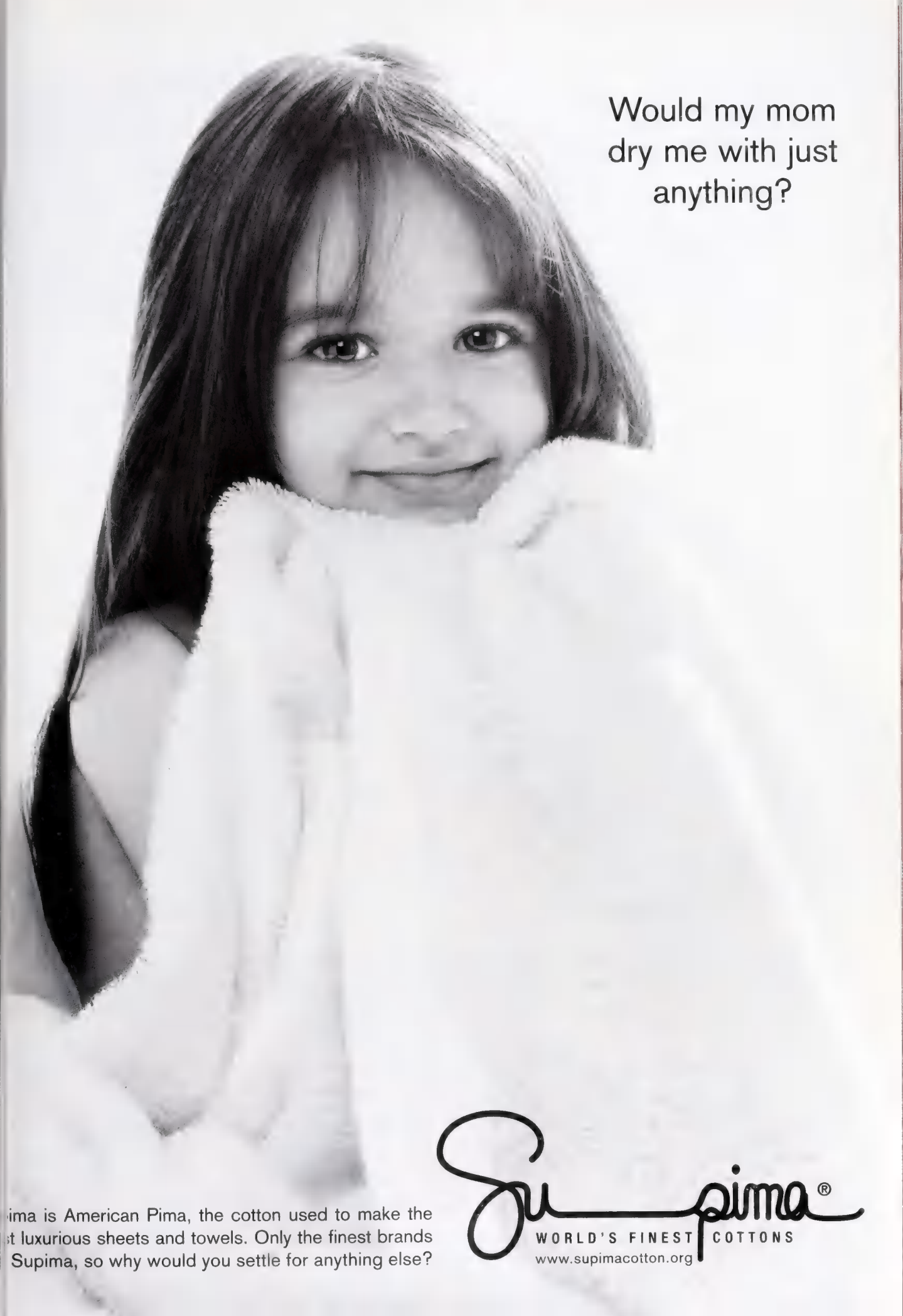
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William Diamond After studying painting at Carnegie Mellon and design at Pratt Institute, interior designer Diamond started his firm in 1974 and soon became known for his bold use of pattern and color and innovative interpretations of American country style. In this month's "Color Up!" (page 134), he and partner Anthony Baratta offer their advice on decorating with color, featuring their new line of fabrics from Lee Jofa.



Anthony Baratta After graduating from Fordham University with a degree in art history, Baratta began his decorating career as William Diamond's assistant; he's been a partner in Diamond Baratta Design since 1995. Their firm has worked on projects ranging from the Eden Roc hotel in Miami Beach to corporate offices in St. James's Square in London, as well as residential buildings around the world.



Judith Nasatir "Their personalities may be even more exuberant and hospitable than their home," says Nasatir of John Bernatz and Joseph Marek, whom she writes about in this issue's "Three's Company" (page 108). A former editor at *Interior Design,* she has recently completed *The House & Garden Book of Style* and has published articles in a variety of magazines, including *Town & Country* and *Metropolitan Home.*



Wayne Curtis For this month's "Hot Dish" (page 140), Curtis pays a visit to Arrows Restaurant in Ogunquit, Maine. A freelance writer specializing in travel, architecture, and urban planning, Curtis has lived in the Pine Tree State "long enough to prefer Cobscook Bay scallops over the ubiquitous lobster." He frequently publishes his work in *Preservation, The New York Times,* and the *Atlantic Monthly.*



Luke White Photographer White ("Layla's Lair," page 116) recently completed his first book, and is working on several other projects, including a spiritual travel book and an upcoming exhibition of his work at the Studio, Notting Hill. He lives in West London with his wife, writer Kate Morris, his son Jude, and cat Nina. His work has appeared in several magazines, including *The World of Interiors, Country Living* and *[illegible]*



Jennifer Scruby "There's something about a woman designing a home strictly for herself—it takes the Virginia Woolf concept to another level," says writer Scruby, who was bowled over by the romantic style of Layla Moussa ("Layla's Lair," page 116). A contributing editor to *Lucky,* Scruby has written about fashion and style for *The Financial Times, GQ,* and *InStyle.* She lives in London with her husband and two children.

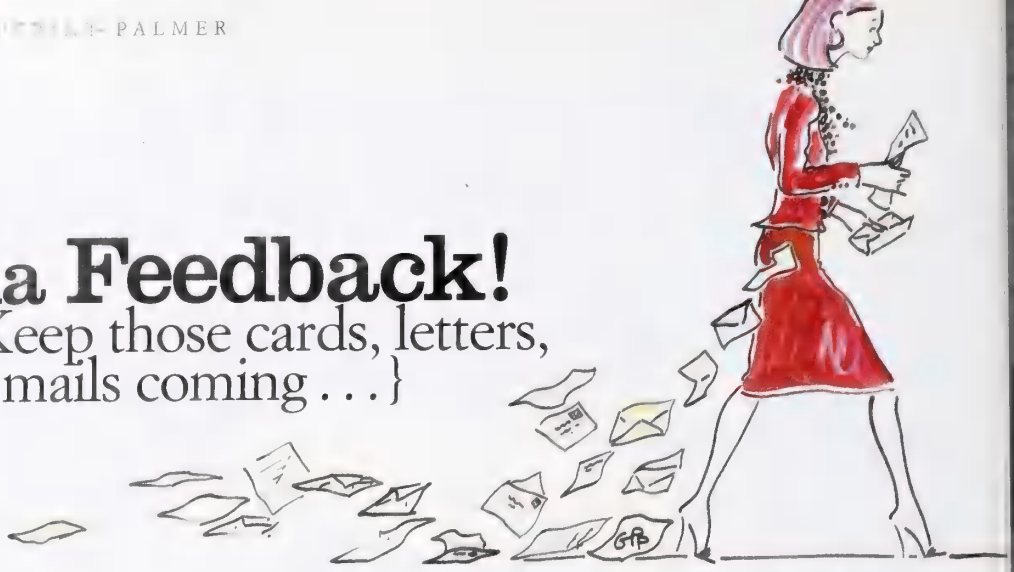

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LOTS OF YOU HAVE e-mailed to tell us that you love having spring back, but that you will "miss the closeness" that winter brings to your lives. It took me about 32 years, but now I appreciate winter, too. When you grow up in California, where winter means a few less green leaves on the trees and a few less days splashing around in the Pacific, the sight of seven inches of white, cold fluff on the ground is unbelievably thrilling. There's something about 20-degree temperatures that makes homes and apartments so much more vital and inviting.

According to your messages, heating is another matter: some of you ask about the most efficient types of heat, "safe space heaters" or "good-looking radiators." And then there's the city vs. country problem: seems that in the city, there's too much heat, especially if you live in an apartment with hissing radiators and red-hot pipes. When it comes to weekend retreats, those cabins, cottages, and rambling farmhouses can be icicle city. Some of you e-mailed to ask for energy-and-money-saving heat tips; I could use some myself, too. I practically have to take a loan out to pay the heating bills for my creaky, crackly, beloved, totally uninsulated weekend haunt. All that steam heat just whooshing out of leaky doors and windows! I wish that I could get behind [illegible] and-spanking-new house [illegible] and heat-tight ev[illegible] feel, and patina—and [illegible] along with an old place are what I crave.

The first *House Beautiful* chat session on our Web site lasted one hour, but it flew by like a meteor. That's probably because our subject was so fascinating: "How to make spaces seem bigger and feel better" is infinitely relevant! Of the several dozen chatters who logged on, 99 percent asked questions that really challenged us. What to do about ugly fluorescent tube lighting in a small kitchen, how to handle sleeping arrangements in your living room, where to store sporting equipment in a bite-size apartment, how to brighten up a place with little natural light, and how to make low ceilings seem higher were just a few of the topics we tackled. The session went so swimmingly that we're planning another one, at 2 P.M. E.S.T. on March 14. The subject will tie in with the theme of this issue: "How to use color in every room of your house." Get your questions ready!

Also in this issue, we're celebrating and calling attention to seven "Only in *House Beautiful*" features: the ever-popular "Swatch Watch," "Designer Challenge," "He Said, He Said," "Dueling Designers," "Changing Places," "At Home with Roehm," and, new this month, "1st Dibs.com," a part of "Charlotte's Web." You can preview five fabulous, colorful items found exclusively for *HB* readers at a Paris flea market—and then bid on them at www.1stdibs.com. Happy bidding!

ONLY IN housebeautiful

Double Take

Dear Marian,
You misidentified the photos of the Keno brothers in January's "Talent." I am a longtime viewer of *Antiques Roadshow* and believe you mixed them up.

J. P[illegible]
Center City, Minnes[illegible]

Dear J. Pugh,
It's always a close call with the identica[illegible] Keno twins, but we called them just to make sure. Leslie and Leigh tell us that they are often misidentified, but in this case, everything was A-OK. Whew!

Small Talk

Dear Marian,
Thanks for the January issue about sm[illegible] spaces. The information you provided useful, but what can renters who are n[illegible] able to alter their apartments (painting wallpapering, etc.) do to improve their homes?

Jennifer Tat[illegible]
via e-m[illegible]

Dear Jennifer,
You've just given us a super idea for next January's "Tiny Rooms, Huge Sol[illegible] tions" issue: we will add a section just [illegible] renters. There's lots to be said on this

(Continued on page 1[illegible]

Please e-mail Editor in Chief Marian McEvoy at mmcevoy@hearst.com or send your letters to Dear Marian, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

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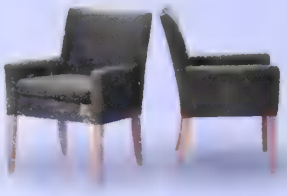
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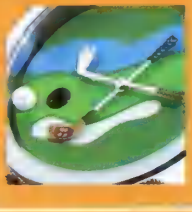
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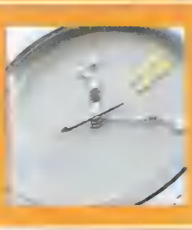
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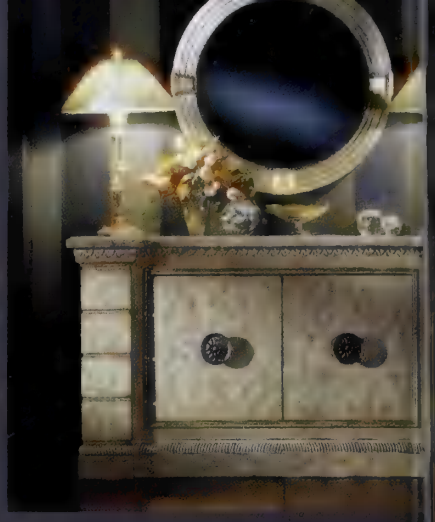


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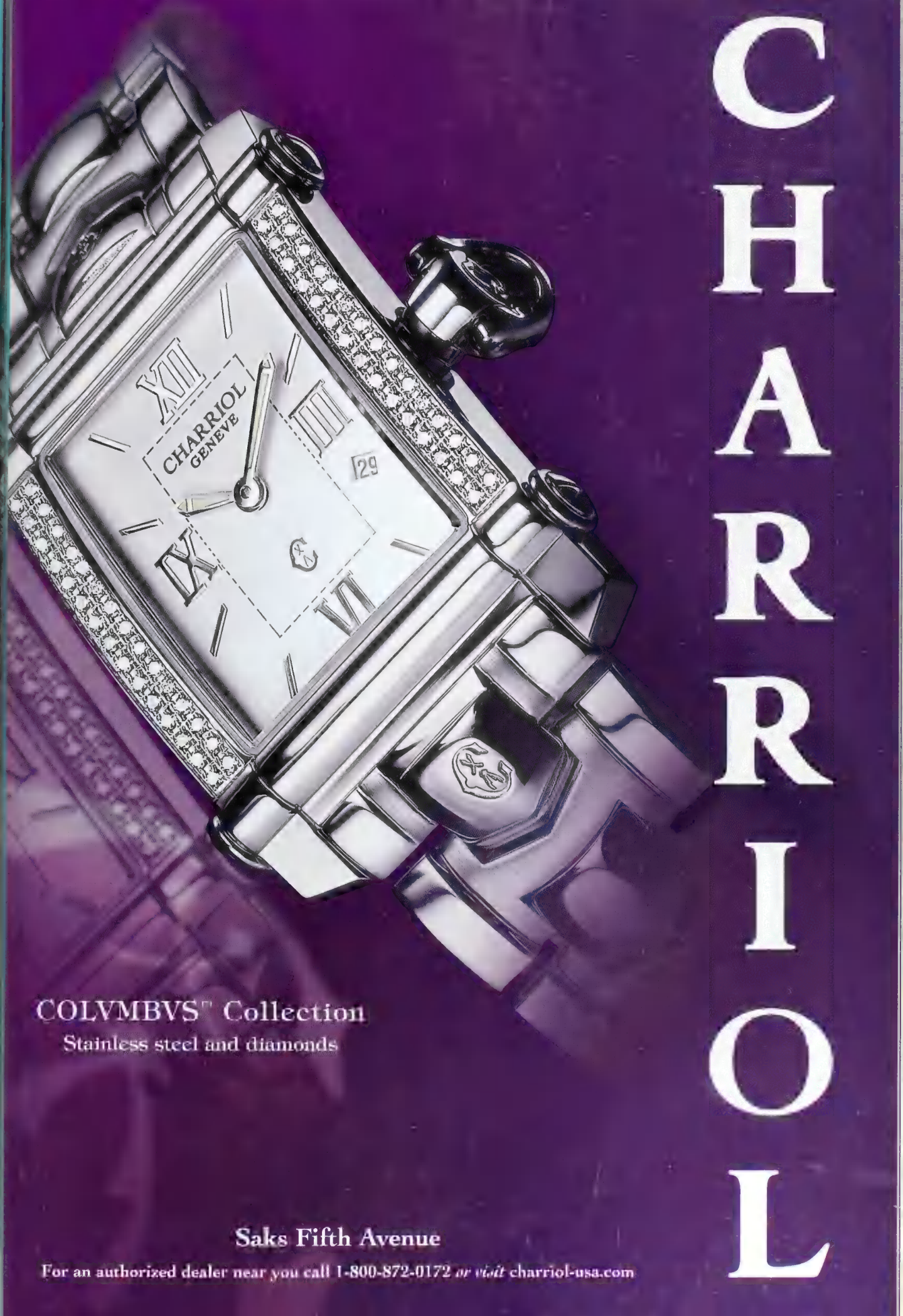
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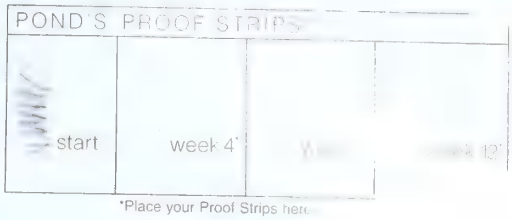

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Union Jack lamb's-wool throw, $115, from Mackintosh, through Paulette Robin: 207-563-5310. 2. Medium double-gourd vase with slit base, $1,250, from Christopher Spitzmiller: 212-593-1144. 3. Acqua di Parma cube candle, $55, at Neiman Marcus: 800-825-8000. 4. Lacquered stool, $230, at Property: 917-237-0433. 5. Porcelain brunch plate, $280 for set of four; from Jean Louis Coquet, through Artigua: 800-993-2580. 6. Handblown Venetian glass tumbler, $125 for set of two; from Tiffany & Co., 800-526-0649. 7. Porcelain table light, $25; from Rosenthal: www.rosenthalchina.com. 8. Linen cocktail napkins, $35 for set of four; from Valley Hill, 507-339-9306. 9. Lacquered tray, $58; from Indochine, at Zero Pinus Paris: 310-395-5718. 10. Leonardo water tumbler, $17; at Property: 917-237-0433.

Pitch Perfect

{Color palettes that strike a chord}

Photographer: ANITA CALERO Producer: ELIZABETH MAYHEW



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{Catch some rays from Palm Beach}

1, 2, and 3. Cashmere Shinnecock striped throw $595, Holden grosgrain pillow, $295, and scarf-print beach towel, $300; all from Ralph Lauren Home: 800-578-7656. 4. Animal Attraction queen duvet cover, $300; from the Lilly Pulitzer Home Collection: 212-554-5210. 5. Italian wicker Ivy handbag, $595 from Kate Spade: 212-274-1991. 6. Turquoise leather notebook, $75; from Smythson of Bond Street: 877-SMYTHSON. 7. Tin hatboxes, $420 for set of five; from Stray Dog: 706-861-1365.



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1 and 2. Rainbow striped tablecloth, $1 and napkin, $20; fron Tissage Moutet at M. Berries: 617-423-610 3. Origo cereal bowl, $20 from Rorstrand, through Designor: 800-448-8252. 4. Plai lamb's-wool throw, $175; from Mackinto through Paulette Rol 207-563-5310. 5. Eve handbag in sapphire blue, $2,075; from Hermès: 800-441-448 6 and 7. Handprinted silk pillows in awning stripe, $102, and circ stripe, $128; from Marcy Katcher Design: 212-685-9429 8. Amelia striped dinner plate, $23; fro Luneville, through Blachère Group: 800-641-4808.

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Technicolor Dreams

{Nine headboards worth waking up for}

Photographer: JOSHUA SHELDON Writer: CAROLYN SOLLIS

Producers: CAROLYN SOLLIS and ELAINE WRIGHTMAN

IF YOU'VE BEEN LOSING SLEEP OVER YOUR boring bedroom, it's time to say good night to blah and good morning to color. With the click of a mouse, a flip through a catalog, or a chat with a decorating professional, you can change the scene in an instant. "The bed is the focal point of the bedroom," says Carl Dellatore, of New York's D & F Workroom. "An upholstered headboard makes a statement and offers limitless opportunities for design."

We imagined all sorts of bedroom dramas with each of our nine stylish headboards, from stark black and white to blooming color. For chick-flick types, we selected fabrics in romantic pastels. Folies du Jardin, a pretty lavender toile, was upholstered on a three-panel headboard from Main Street Bedding. The petite scale of Clarence House's Herbier, a sunny yellow toile, complements the Lewis Mittman arched headboard, which is trimmed with a double row of dressmaker's raffia in crisp white. Pink Carousel Stripe from Jane Churchill is used on the inset panel of a Swedish-style headboard from Chambers. The panel, which takes just two yards of fabric, can be popped out and the fabric easily changed with the help of a staple gun. Watch *Butterflies Are Free* while leaning against Avery Boardman's curvy headboard >



Chambers's **Ingrid Headboard** #60-3433158 in queen size; 50"h. Jane Churchill's **Carousel Stripe** (#J138F-01) in candy pink through Cowtan & Tout; 100% cotton; 55"w.

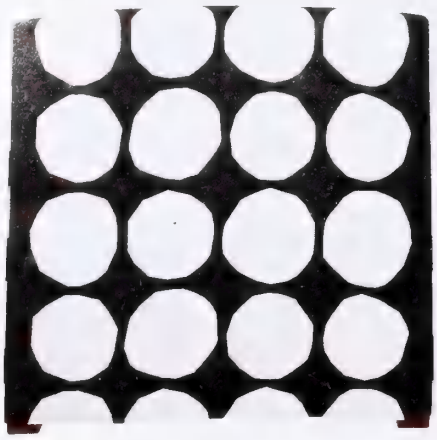




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▶Pottery Barn Bed & Bath's **Lewis Headboard** #14-4043600 in queen size; 55"h. x 62"w. Marimekko's **Kivet** (#19130) in color 2 through DelGreco & Co.; 100% cotton; 54"w.

Nuts & Bolts

- All headboards pictured are queen size and attach easily to a standard metal frame for a mattress and box spring.
- Today's mattress sets are often extra thick. Before ordering a custom headboard, measure the height from the floor to the top of your mattress so that your workroom can get the right proportions.
- If you think up an unusual headboard style, have your workroom make a template of the shape so you can be sure it works.
- Guest rooms are the place to take risks: bright colors make houseguests happy.
- If you redecorate frequently, slipcover your headboards.



▲Lewis Mittman's **3002 headboard** in queen size; 48"h. Clarence House's **Herbier** (#33932-3); 100% cotton; 56"w.

"An upholstered headboard makes a statement and offers limitless opportunities for design"



▶Carl Dellatore's **custom headboard** 60"h. x 60"w. Travers's **Brandolini Fuchsia** (#105651); 100% cotton; 45"w.



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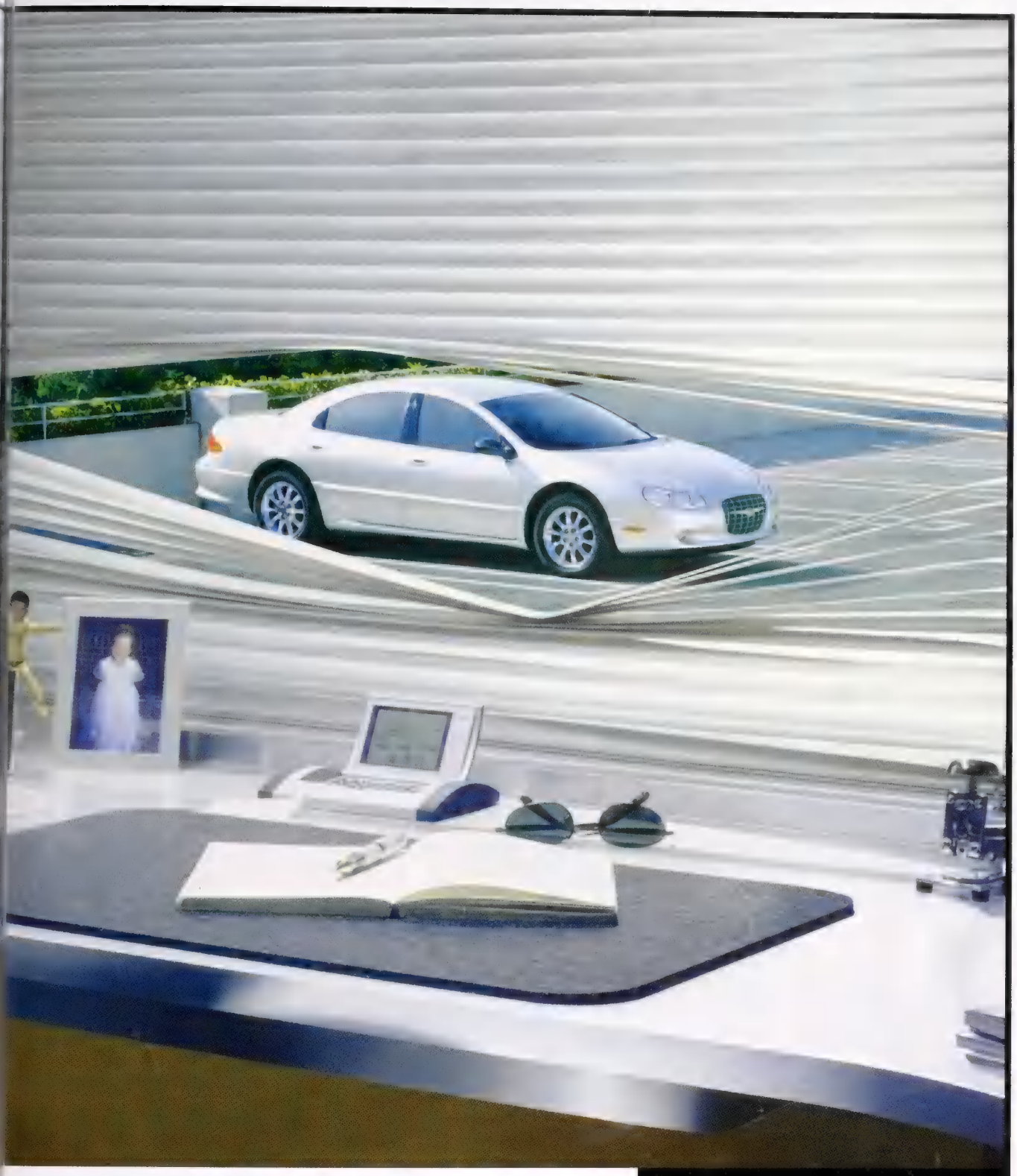


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Main Street Bedding Company's **Regency Headboard** in queen size; 48″h. x 62″w. Suzanne Bonser for Altizer's **Folies du Jardin** in Iris through Main Street Bedding Company; 100% cotton; 54″w.

upholstered in Robert Allen's Highridge chintz in kiwi green. A classic coral print and headboard from Calico Corners is perfectly cast for a pajama party. Custom-mad from ABC, Raoul Textiles' Miranda wears its fruit on its headboard and is trimmed with a band of pale blue.

An ogee-shaped headboard, designed by Dellatore and upholstered in Travers's Brandolini Fuchsia, spices up any dull bedroom, as does Ballard Designs' Camden headboard upholstered in Holland & Sherry red wool fe and embroidery floss tufts. And don't forget to take in Pottery Barn Bed & Bath's oversize slipcovered headboard in Marimekko's Kivet, polka dots IMAX-style.

For more on Swatch Watch, go to www.housebeautiful.com



Avery Boardman's **#517** in queen size; 56″h. x 61″w. x 3″d. Robert Allen's **Highridge** in kiwi; 100% cotton; 54″w.

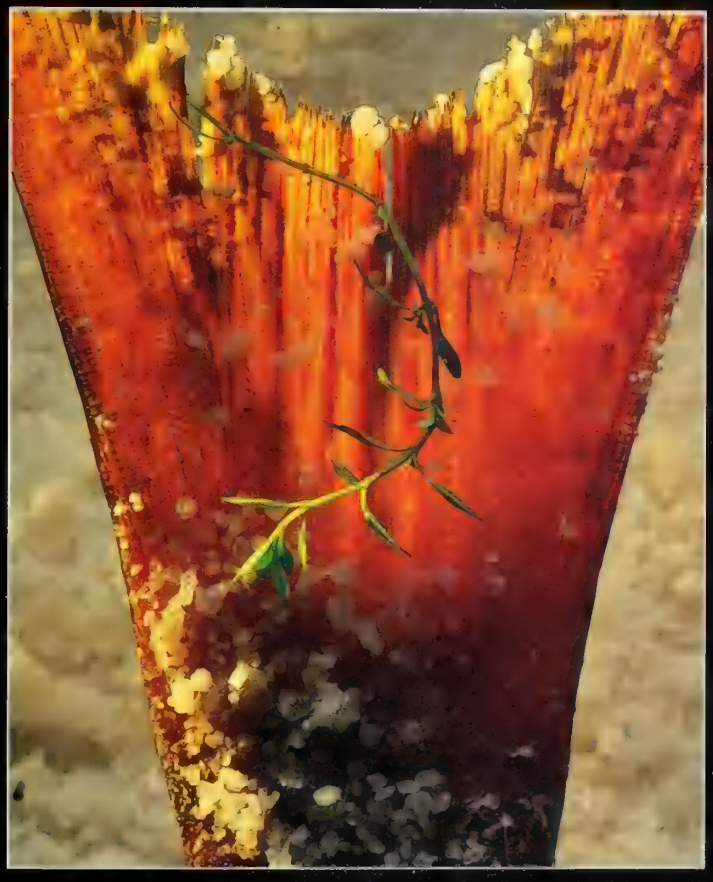


Calico Corners' **#BH101 in** queen size; 48″h. x 62″w. Brandywine Express's **Savoy II** (#354-SAVO-COR) in coral; 100% cotton; 54″w.

ABC Carpet & Home's **custom headboard,** 53.5″h. x 60″w. x 2″d. Raoul Textiles' **Miranda** (#6672) in delft; 100% linen; 48″w.



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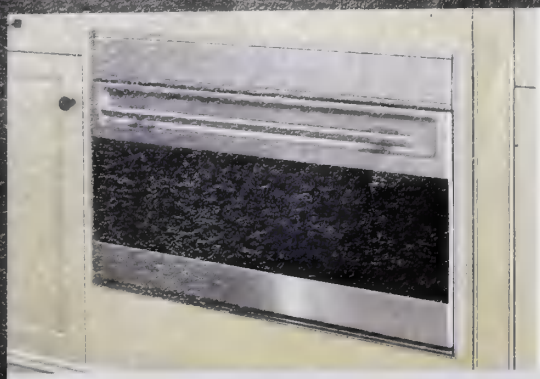


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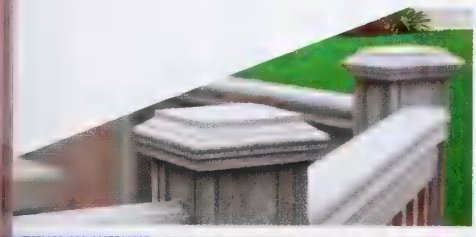
[right] Coordinating tones and shades of a color is just as important as the choice of hue itself. Note the rug, the table's marble top, and even the plant. [below] Mixing colors in a bouquet is a lot easier than in an entire house, says author Roehm.



COLOR TRANSFORMS OUR SURROUNDINGS AND ALTERS OUR MOODS, AND OUR REACTION TO IT exceeds our response to many other stimulants. As a former art student and fashion designer, I have spent my life discussing, admiring, and working with color. From the vibrant hues of David Hockney's paintings to the chic browns, taupes, and whites used by Bill Blass and Billy Baldwin, from the soft, sophisticated pastels found in 18th-century watered silks to the subtle beauty of Swedish and Danish interiors, color has greatly influenced my artistic efforts.

I am always surprised that so many people are intimidated by color, especially when it comes to using more than one [illegible] in clothing or in a bouquet is one challenge, but mixing and >

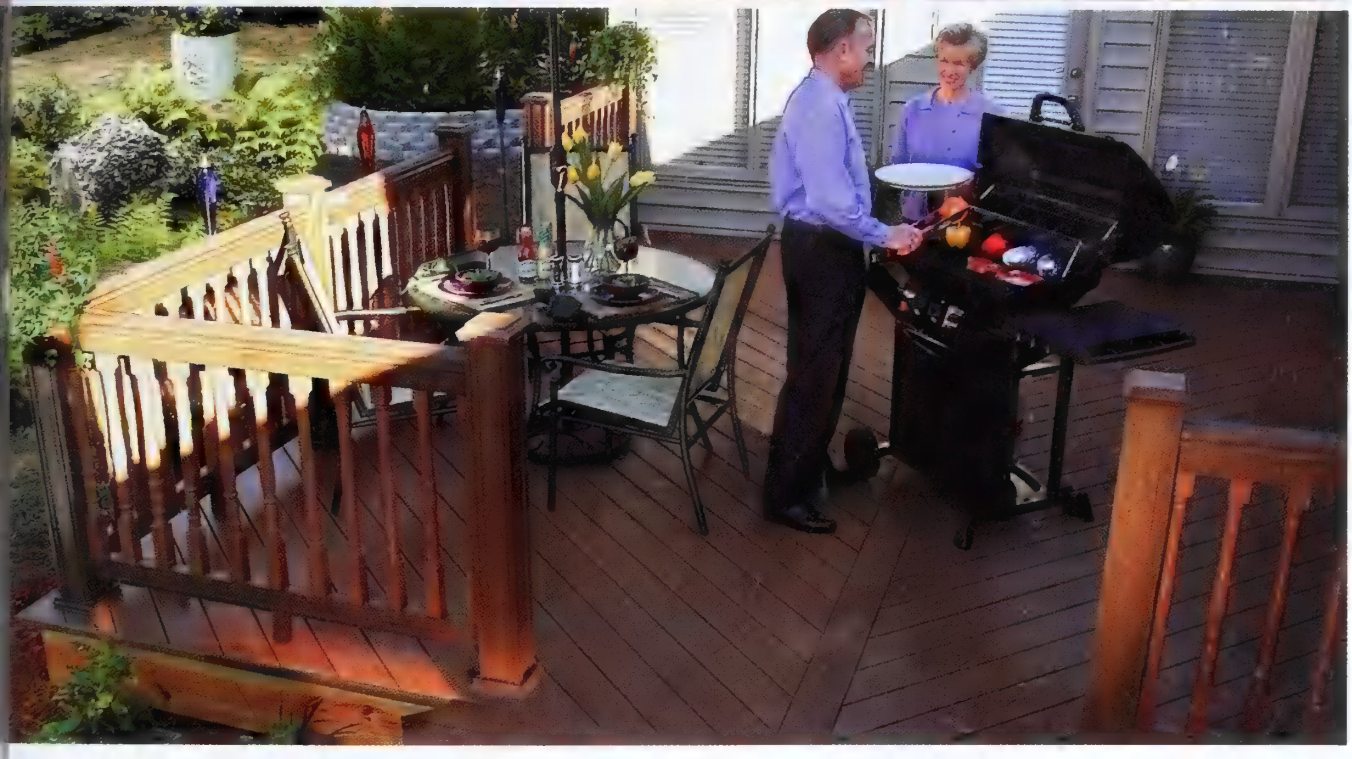








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working with color in a room or a garden is much more complex because of scale and the impact of light and shadow. Many people pull paint samples from paint stores and carry them around for days, only to find that once the paint color is applied to the walls, it's simply not what they expected: So how do we learn about color? Volumes have been written about color theory, but how many of us have the time to steep ourselves in it?

The most effective way is to learn to see. To paraphrase Georgia O'Keeffe: "Nobody sees a flower, really, it is so small—we haven't time to see it, and seeing takes time." Like any exercise, developing the eye requires effort: consciously paying attention to our surroundings and seeking out sources of inspiration.

When it comes to decorating, creating a file of images pulled from magazines or photocopies from books is a good way to organize your responses to color. Among the images, a theme inevitably emerges and forms a cohesive story. Mother Nature always gets color right, so also include images from nature. In addition, it is important and useful to study artists who have mastered color, such as Hockney, Matisse, Zurbarán, Fragonard, and Michelangelo.

When creating a new color scheme for a room, I always start with textiles. Unless you can order large amounts of fabric, custom coloring is not feasible; paint can be more easily mixed and changed than fabrics and wallpapers. Create swatch boards of fabrics for each room and then coordinate them with samples from a paint book. If a color does not seem quite right in a combination, play around with neighboring shades (colors with more black) or tints (colors with more white). A nuanced variation on your original color may be the one that works best for you. Select and reject until you find a harmonious hue. The process may seem tedious, but in the end it is cost effective and well worth it.

After settling on a color, buy small quantities of it and paint a six-foot-high, three-foot-wide stripe on the wall. If you are using a contrasting trim, paint your sample to include a piece of trim and a patch of the ceiling color as well. Live with the look for a few days and view it in different light, from full sun to evening shadows. Test out the artificial light you will use in the room and then tape samples of fabrics on the walls. In the long run, all the extra work will prove to be rewarding: the color will never let you down. ■

Roehm Economics

- Before beginning any decorating pr ect involving color, think seriously about your gut reactions to it. Whi hues please you most?
- After settling on a color, determine which tint or shade you want. Tint: color plus white. Shade: the color p black. Then decide on how saturat the color should be.
- The primary colors are red, blue, and yellow. Their complementary secondary colors are green, orange, and purple, respectively. All colors are based on combinations beginni with primary colors.
- Read up on color. For inspiration o pastels and medium tones, I refer t *Neoclassicism in the North,* by Håk Groth, and *The Adam Style,* by Ste Parissien. Bruno Pons's *French Per Rooms* is an excellent resource for neutral palettes with sophisticated accent colors. For strong colors, Parissien's *Regency Style* and *Tricia Guild on Color,* by Tricia Guild, are good guides.

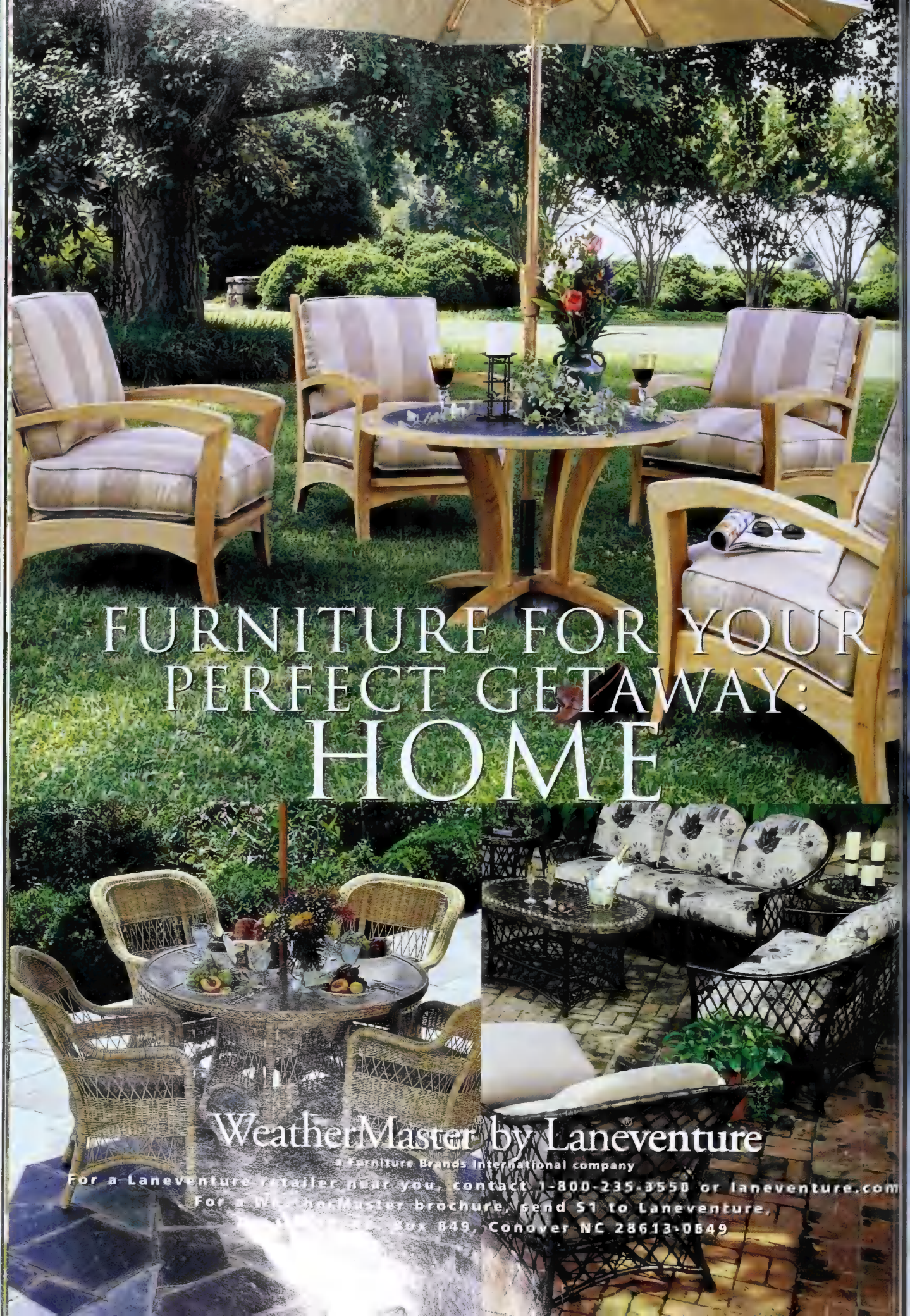


[left] Light and shadow always ha an impact on colo in a room; before decorating a spac consider how it w look at different times of the day. [right] Textiles, fr carpets and curta to upholstery and lampshade fabrics should be your springboard to creating new colo schemes.


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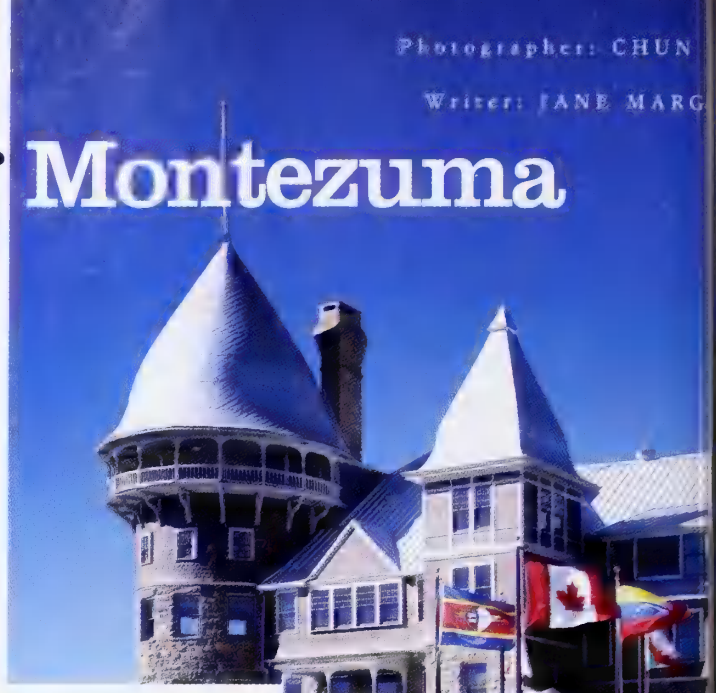

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The Halls of Montezuma

{Almost lost to vandalism and decay, a newly restored Victorian hotel in New Mexico is the proud centerpiece of the American branch of the United World College, where teenagers from 80 countries study together}

Photographer: CHUN
Writer: JANE MARG



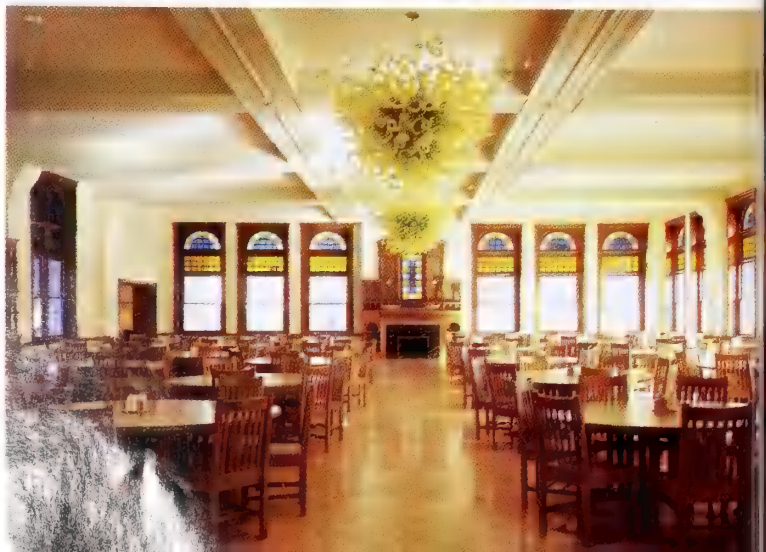


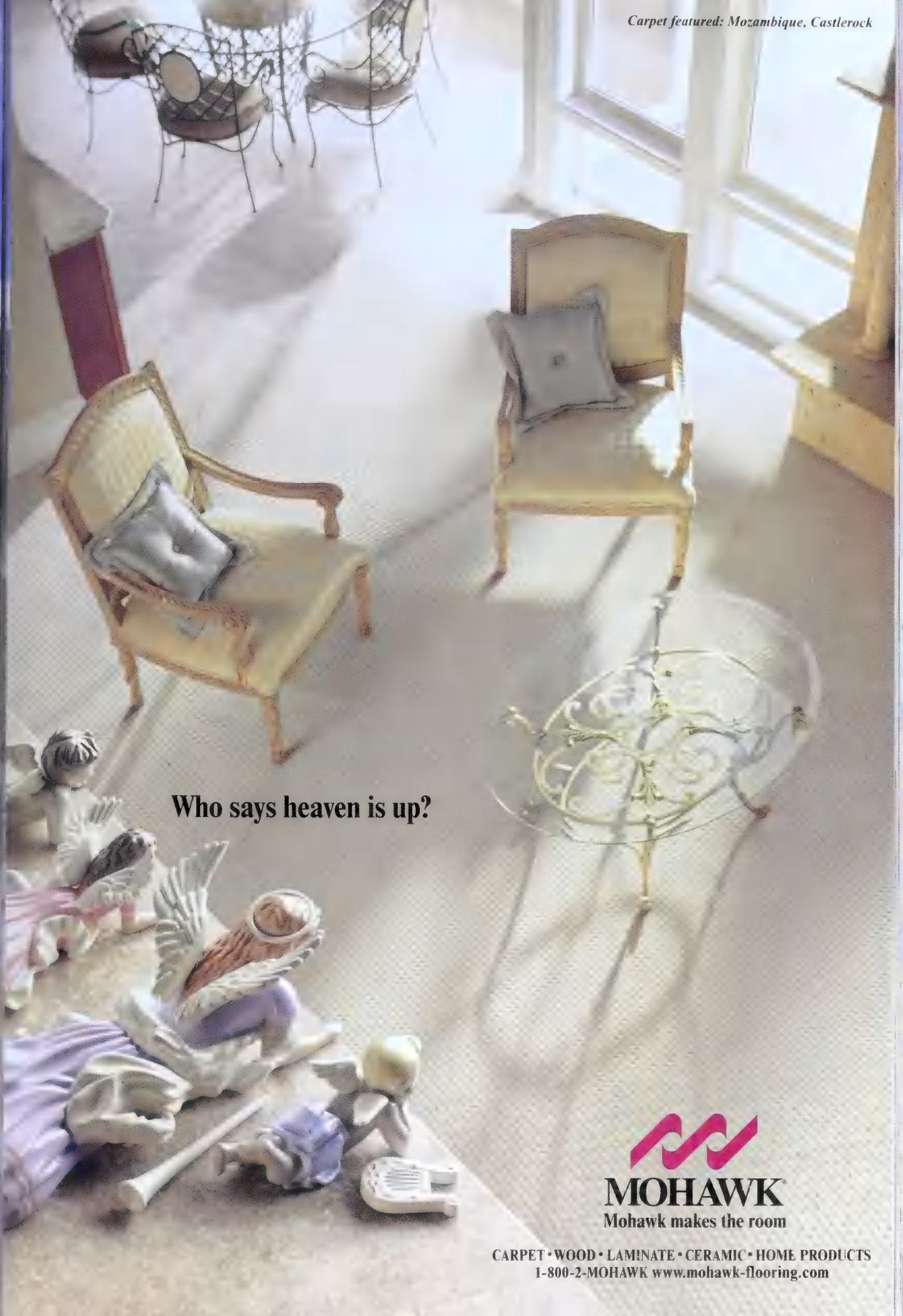


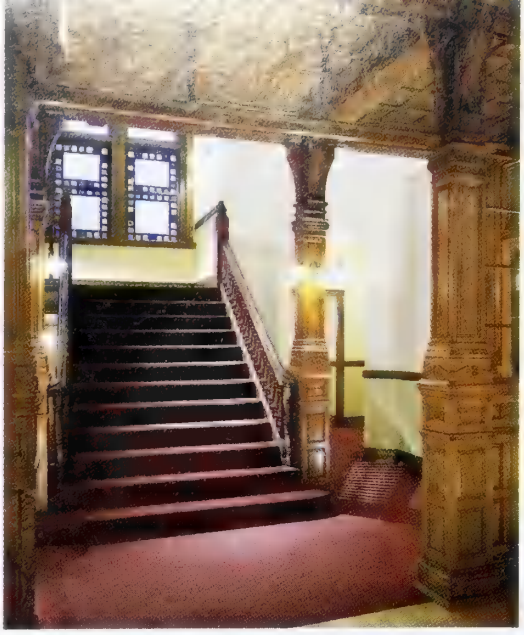
THE TRUSSES WERE IN TROUBLE. THE 60-FOOT-long ceiling beams crisscrossing the grand dining room of the Montezuma Castle were cracked, sagging, and pulling away from the cast-iron plates that anchored them in place. Five columns added in the 1930s to support the trusses had unfortunately weakened them instead. The floor above sloped visibly.

"It was the biggest structural problem we faced," says Mark Thaler, project manager for Einhorn Yaffee Prescott, the architects and engineers recruited to restore the Queen Anne–style structure overlooking Montezuma, New Mexico.

The solution? Twenty intrepid workers climbed onto scaffolds and carefully placed hydraulic jacks and [illegible] inched the beams back up, then reinforced them with steel. Once again [illegible]




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(left) The woodwork in the staircase had been moved and was restored to its proper place. [below] The main lobby's restored terra-cotta fireplace.

{For decades, the castle was *the* travel destination in the Wild We

space stood tall and proud—and safe. Today, its restoration complete, the hilltop castle is the crowning glory of the United World College of the American West.

"For years the castle was the backdrop to campus life," says Phil Geier, president of the school, which has occupied the castle grounds since 1982. "Now it's the centerpiece."

Designed by Chicago architects Daniel Burnham and John Root, the four-story sandstone structure began life as the Montezuma Hotel. In 1882 the Atchison, Topeka & Santa Fe Railroad added a spur to the village of Montezuma, famous for its natural hot springs, and the same year commissioned the 90,000-square-foot showplace: 200 rooms, an 11-lane bowling alley, and the first electric lights in the state of New Mexico.

After two separate fires caused by faulty wiring, the hotel was rebuilt and christened the Phoenix, although everyone has always called it "the castle." For two decades it was *the* travel destination in the Wild West. Guests—among them Theodore Roosevelt, Ulysses S. Grant, William Tecumseh Sherman, Jesse James, and Emperor Hirohito of Japan—hiked in the Sangre de Cristo Mountains and tried the water treatments. The average stay, in those more leisurely times, was six weeks. By the turn of the century, however, tourists were heading for Yosemite and the Grand Canyon instead, and the resort went into decline, closing in 1903.

The property became a Baptist college, then a seminary for Catholic priests, who sometimes held Mass in the hotel's old casino. But after the seminary closed in 1972, the sprawling Victorian stood vacant. Squatters found their way in; vandals made off with mantelpieces, stained glass, and a brass chandelier. By 1981, when the Armand Hammer Foundation bought the 110-acre property to establish an American branch of the United World College (which has campuses in ten countries, including India, Wales, and Swaziland), bats were living in the attic and the roof leaked. A basement bearing wall had been partially destroyed. The school, which enrolls 16- to 19-year-olds from 80 countries and fosters cross-cultural understanding (it has been called a United Nations for teens), made use of the smaller buildings down the hill that didn't require major work. The idea of restoring the castle remained a dream.

Geier, who became the school's president in 1993, had the political creativity to realize the dream. He successfully petitioned to have the castle included on the National Trust for Historic Preservation's 1997 list of 11 Most Endangered Historic Places, giving it nationwide recognition. The following year the White House Millennium Council named it one of "America's Treasures." Private donations, including a $3 million challenge grant from investment adviser Shelby Davis, flowed into a capital fund, and work on the building started in the spring of 2000.

The $12 million project saw the conversion of old guest rooms into student and faculty housing. The basement billiards hall and wine cellar have become a student center, and today teenagers stream through the ash-paneled lobby and gather for three meals a day where presidents and generals once dined. The castle also houses the Bartos Institute for the Constructive Engagement of Conflict, which Geier hopes will not only teach the policy makers of tomorrow how to resolve differences, but also serve as a neutral meeting ground for sparring domestic and international leaders. Says Geier, "Perhaps this historic building can be a beacon in the 21st century."

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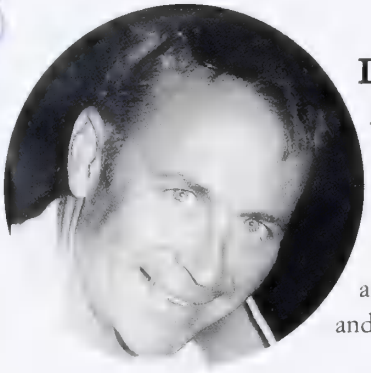
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Writer MARIO LOPEZ TORRADO

Shop Talk: Cappellini, Moscow

The Cold War thaw helped Moscow get hipper, but the city has yet to become a beacon of style. Lenin would surely turn in his tomb at the news that luxury Italian furniture maker Cappellini has opened an outpost in the Russian capital, bringing sharp-angled chic to the former land of the sickle and hammer. *Cappellini Moscow, 52 Leningradsky Prospect; 011-7-095-1057744.*





Designer Dossier: John Oetgen

John Oetgen is well acquainted with the familiar stops along the style circuit—New York, Paris, St. Barts—but he reserves special affection for the slightly earthier attrac tions of Santa Fe. "Once a year I travel there for all that is Southwestern—the food, spa treatments, and the art," says the Atlanta-based designer, "and I never leave with out checking out the Ann Lawrence Collection's immense selection of Indian Banjara and Pakistani Chakla fabrics. They are woven with tiny mirrors and make great pillows and table drapes." *The Ann Lawrence Collection, 805 Early Street; 505-982-1755.*

New and noteworthy in April





Toledo, Ohio

During the 1930s Toledo emerged as an industrial design center, and major talents like Harold Van Doren and Norman Bel Geddes came to town to produce everything from washing machines to fabric (William Pahlmann designed the Schumacher pattern above). More than 180 such items are on view in the exhibition "Alliance of Art and Industry," at the Toledo Museum of Art through June 16.

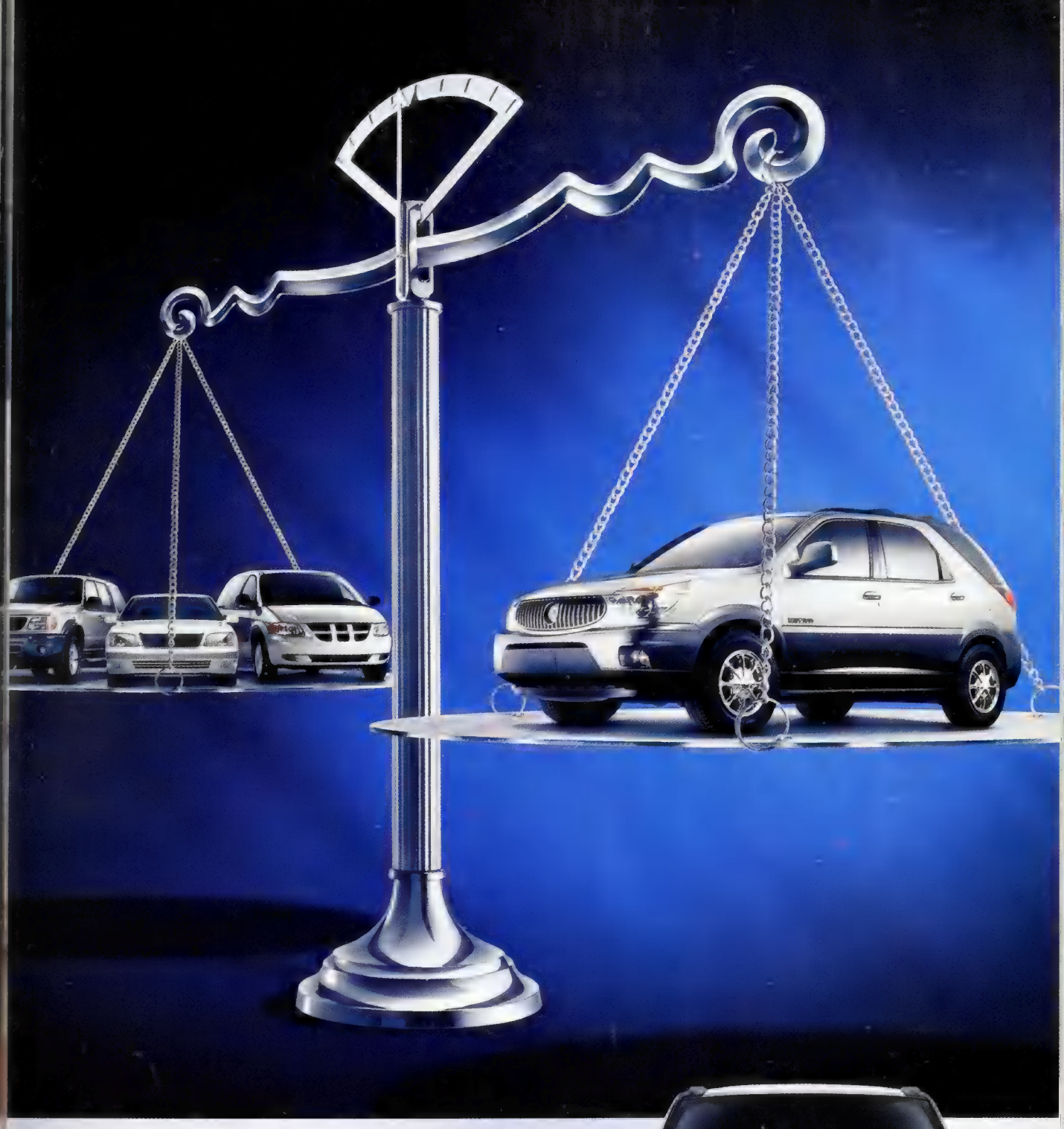
Bookshelf



Haute Hotel

Santa Barbara, California

The Kathryn Ireland–designed rooms at the Hotel Oceana in Santa Barbara are filled with the designer's trademark English-turn-California coziness, down to the fabrics (a red-accented ro is pictured above). Oceana's beachfront location, Mission-st architecture, and courtyard gardens make it just as attract on the outside. Hotel Oceana, 202 West Cabrillo Boulevard; 80 965-9776.



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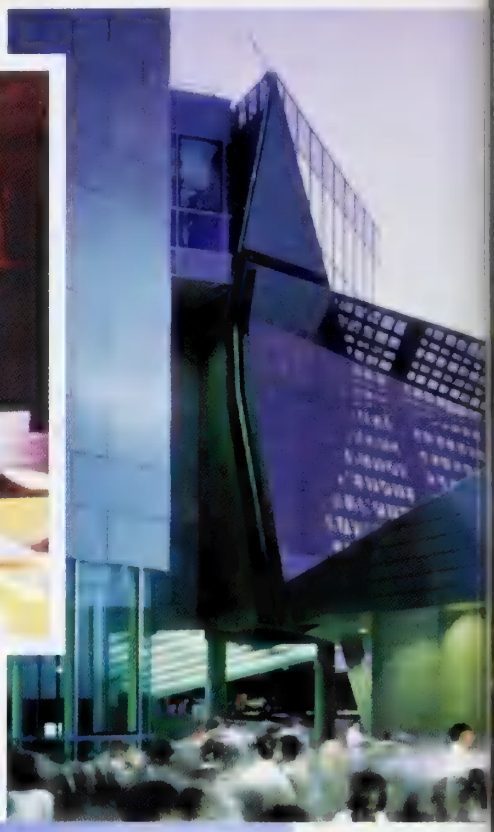
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Written by CHRISTINE PITTEL





Mayne Line

{Thom Mayne stitches together a new kind of architecture}

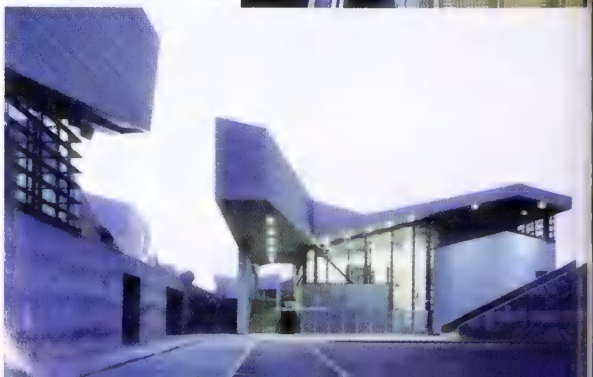


Thom Mayne, at work in his studio [above left], is exploring the tension between building and site in projects such as the Hypo Alpe-Adria Center [above] and the Blades house [left].

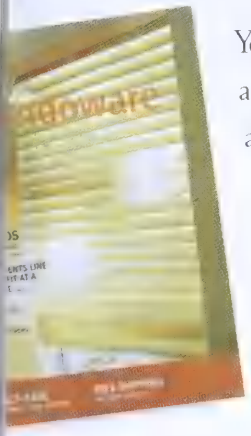
THOM MAYNE STARTED OFF 26 YEARS AGO building granny units above garages in Venice, California. Neighbors had to steer clear of Nikon-bearing Japanese students who swarmed over small thesis buildings dense with new ideas about shifted grids and the separation and layering of architectural parts. In the 1980s Mayne graduated to a number of popular L.A. restaurants, such as 72 Market Street, that were mystifying in their complexity. But the architect was craving projects of a bigger scope. In the early '90s, his boutique practice swelled several sizes with commissions for a series of schools and his long-awaited breakthrough, the huge Hypo Alpe-Adria Center in Klagenfurt, Austria, a mixed-use complex featuring seismically tilted planes that echo the nearby Alps. Since then, the United States has come calling with government buildings, including two federal courthouses, and his firm, Morphosis, recently won the commission for a downtown Los Angeles children's museum. Houses, however, have been a constant touchstone. His own modest 1,500-square-foot bungalow in Santa Monica, which he shares with his wife and two sons, is a two-decade diary of episodic thoughts, literally penciled in the morning for construction that afternoon. Two houses in Santa Barbara, the Crawford and Blades residences, were the culminations of ideas about merging the building into the landscape—an approach Mayne is now testing at [illegible] and abroad. >



His own Santa Monica house [right] has been a petri dish for ideas that have found full expression in the Diamond Ranch High School [below].







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House Beautiful: How did you first get interested in architecture?

Thom Mayne: It was a fluke. I've always liked to tinker with things. My father left when I was eight, and I took over the responsibilities of the household—cleaning, fixing, and painting. I was always building stuff like treehouses with my brother. I was a troubled student and barely made it out of high school, but when I was a senior, someone convinced me to enter a competition to design a house, and I won.

HB: Explain the shift in your thinking between your early 2-4-6-8 house in Venice, which was childlike in its simple shape, and the recent Blades house, with its interpenetrating forms that seem to dig into the landscape.

TM: As an architect, you make something and place it on a site. But if you're a little more adventurous, you can let the house invade the site, or vice versa. In the California tradition, you're collapsing the boundary and putting man back into nature. You're blurring the classic figure-ground relationship that goes back to Palladio's and even Le Corbusier's villas, where the house is an object that has priority over the site. In the Blades house, we decided to cut into the site with arcing walls, subtracting rather than adding. When you sit in the 25-foot-long narrow living room with sliding glass doors on either side, you're virtually outdoors. The domestic yard becomes a wilder landscape, and the landscape structures the house.

HB: Originally you used elaborate details like suspended bookcases and complicated steel fixtures to distinguish your work, but now you seem to be concentrating on more sweeping gestures.

TM: Simple [illegible] was for[illegible] [illegible] mix I didn't understand. Form was following the idea of function, reducing buildings to a single idea, which is just not that interesting to me. So I went for an architecture of individuality, cultivating idiosyncrasy in every shower, cabinet, and doorknob. But handmadeness is applicable only at a certain scale, and as I moved to larger projects I had to shift from a craft-intensive approach to a more conceptual framework. I displaced the Crawford house from the center of the site and stretched it along the periphery, and the dispersal from a compact box to a spread-out form broke the house into fragments. Usually architects take the most liberties with private houses, but for me, it's the opposite. As the buildings got larger, the work got more aggressive and freer.

> "As I moved to larger projects I had to shift from a craft-intensive approach to a more conceptual framework"

HB: How do you use materials to reinforce the architectural concepts?

TM: I don't think the value of architecture is located in the elegance of materials. There's no marble in my buildings, and no precious wood. In the Blades house, it's raw concrete walls and floors and exposed metal. The bolts and the welds show. My buildings are purposely stripped down and simplified, which is part economics. But it also creates a big, compelling primitive space.

HB: Kids on mountain bikes brake in front of the Hypo Alpe-Adria complex, where you took your cues from the dense medieval towns of Austria and the neighboring Alps.

TM: I'm interested in the experiential quality of buildings, in their capacity to engage people both physically and mentally. Pieces of the center seem to erupt from the ground or hover like clouds, and the parts almost appear to move in a rotational pattern that doesn't seem fixed. You can't take it in at a glance; you have to walk around the shifting masses. You're always trying to see beyond the next corner in order to make sense of the whole. But there are no complete geometries, merely allusions to them.

HB: In Pomona, California, where virtually the only architecture for miles around was freeway ramps, you were given 72 acres deemed unbuildable and produced Diamond Ranch High School, a building so striking that it lured Steven Spielberg and his location scouts. It seems to be the most complete example of your thinking about the relationship between landscape and architecture.

TM: The idea of landscape is just the initiating act that begins the creative process. At Diamond Ranch, the folded roof planes and the pedestrian "freeway" that runs through the classroom blocks mimic the surrounding topography. Our society routinely disregards the young by educating them in temporary bungalows surrounded by chain-link fencing. Instead, we wanted to create spaces as flexible as the educational program—opportunities for students, teachers, and administrators to bump up against one another and spontaneously interact. Most of them never saw a building like this before, and it inspires young people to ask questions. When a building is successful, there's a sense of inevitability about it; it isn't out of place. It may seem as if I'm merely taking things apart, but what I'm really trying to do is find a way to stitch things together. ■


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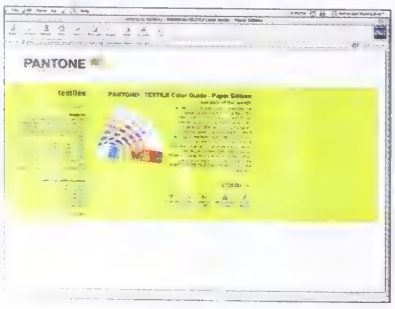
Moore Is More

Charlotte went trolling for paint at the recently relaunched site www.benjaminmoore.com. Its state-of-the-art features help you try out different color combinations and determine how much paint to order.

Expert Advice Get a professional's input on exterior colors at www.colorpeople.com. Owner James Martin helps clients find the right hue to enhance their home's architectural details and match its surroundings.

Color Sense

Anything you could hope to learn about color can be gleaned from www.pantone.com. Not only is it chockablock with theories and trends, but it's great-looking too.



1stdibs.com

Web entrepreneur Michael Bruno offers five colorful flea-market discoveries for *HB* readers



Meet Michael Bruno, the founder 1stdibs.com, the most stylish Fre flea market site on the Web today For two years, this keen-eyed Ne Yorker-turned-Parisian has been making his finds available only to t trade, but now the general public has access. In a special agreement with *HB*, Br will select his top picks from Paris's Cligna court market and offer them exclusively to readers in each issue for two days only. Thi month's sale dates are March 13 and 14; just on to **www.1stdibs.com** and use code 1969 check out Bruno's zingy and bright selectic



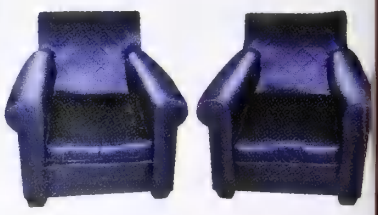
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{A hope chest more valuable than its contents}

He Said, He Said

HADLEY CHESTS BRIMMED WITH HOPE for young women during the early 18th century. Imaginatively and innocently decorated with flower carvings and maiden initials, they were filled with ndmade linens and other marital trappings that would er shape their lives as new brides.

slie Keno: The term Hadley was coined in 1883 by e Hartford collector Henry Wood Erving, who discov- ed a chest of this type in Hadley, Massachusetts. Our ample is carved and painted oak and pine with two awers. It was made in Hampshire County, Massachu- tts, around 1720 and has a frame and panel construc- n: mortise and tenon joints connect the rails and stiles, ming the inside panels.

igh Keno: This piece is known as the HN chest cause of the carved initials on the front, which are lieved to stand for Hannah Noble, most likely the me of the original owner.

slie: Paint samples taken from it reveal that the top d upper rail were painted a deep red, the inset and side nels a brilliant Prussian blue, and the two stiles flank- g the center panel white.

igh: The sides were left unpainted. Many Hadley ests were simply stained red. This one is extremely rare cause it has multiple colors as well as its original paint.

slie: The Prussian blue is a synthetic pigment first ade in Berlin in 1704 and available in the Colonies by out 1714. Pre-mixed paints were not available until ll into the 19th century, so furniture makers of the riod ground their own pigments.

igh: You can see the paint from the maker's fingers the back of the panels where he held them before in- rting them into the case. The paint is very vivid because wasn't exposed to air. Because of the adornment and >



Leslie (left) and Leigh Keno are smitten with the simple charms of an early-18th-century Hadley chest.

{Hadley chests "give new insight to the phrase 'comes with a lot of baggage'"}

ortrait: LIZZIE HIMMEL

riters: LEIGH and LESLIE KENO

housebeautiful Highlights

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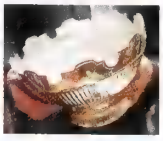
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ONLY IN housebeautiful SWEEPSTAKES *april*

Introducing a new bi-monthly sweepstakes in 2002 giving one lucky reader the opportunity to win special items directly from Only in House Beautiful features.

This month's prizes include Bombay Company's Georgian punch bowl and punch cups (6); Renaissance ladle; Blue and White teapot, cups and saucers (6), dessert plates (6), and bowl; and silver 5-tier sweet stand, cheese dome, condiment set, and tea strainer Total value: $540.00 (see this month's Designer Challenge on page 144 for product photos).



To enter, print your name, address, zip code, phone number with area code and email address on a 3x5 card and mail to House Beautiful, Attn: Only in House Beautiful Sweepstakes, 1700 Broadway, 28th Floor, New York, New York 10017; Or log on to www.hbhighlights.com. All entries must be received by May 15, 2002.

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its two drawers, this chest would have been expensive. A less expensive vers would have been unpainted without a drawers, just a simple paneled chest. This one also has a lift lid that opens a storage well.

Leslie: The carvings are unique in American and English furniture. The mushroom and heart motifs are wonc ful, along with the stamens, pistils, stylized tulips, and geometric designs

Leigh: Not only were Hadley chests decorative, they also played a symboli role in colonial life as dowry chests or hope chests. In anticipation of marria families of young women between ten and 17 commissioned chests with thei maiden initials carved on front.

Leslie: Some were prepared to be p sented to the groom and his family as part of a dowry. The chests would be filled with wedding garments, table linens, and bed fabrics spun by the br to be taken into her new home. Learn to spin linen and wool was an import part of a young woman's education.

Leigh: Textiles would have been sto after the wedding had taken place. M chests were actually fitted with locks s that the precious articles inside could protected. It gives new insight to the phrase "comes with a lot of baggage."

Leslie: I can't help but smile, thinki about who Hannah was, what she was about, whom she married.

Leigh: When this came up in an auc in New England, I had to decide in or day whether the paint was original, w can make a huge difference in value. Many such chests were refinished in t 1920s and '30s, so it's amazing that th one survived intact. I remember looki inside, seeing the vibrant blue on the back of the panels and realizing that t paint was original.

Leslie: Roughly 125 of these chests have been documented, but not all ha been discovered. If I were a young tre sure hunter, I'd head toward Hadley, Massachusetts.

Leigh: There are probably still a few left in attics and basements. I'd knock some doors.


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ONLY IN housebeautiful

dueling designers

Patterns of Behavior

{Suzanne Rheinstein and Benjamin Noriega-Ortiz are a breed apart}



Designer	Suzanne Rheinstein Los Angeles, California	Benjamin Noriega-Ortiz New York, New York
Viewpoint	Patterns add dash to a room and contrast with solids. They're a must for a family to really "live."	Patterns often distract from the beauty of furniture and walls. I use them sparingly.
Optimal upholstery	Prints look best on simple graphic shapes with exposed legs.	Use prints on pieces that are prone to getting dirty.
Major mistake	Big florals, plaids, and stripes on a patterned rug.	Scale! A pattern's size greatly affects color and shape.
Chintz of choice	Cowtan & Tout's Lilly & Auricula, especially in aqua.	I never use it.
Top toile	Clarence House's Scènes d'Egypte. I love documentary prints.	Can't stand it.
I never tire of	Travers's Mandeville paisley linen. It's fresh and classic and comes in great colors.	Scalamandré's Lucia silk damask in all colorways. It reads as a solid.
The ideal print	What Robert Kime has already done! Hand-screened fabrics inspired by vintage textiles.	Translucent tone-on-tone for draperies and upholstery.
Summer	Curtains in pale-green Salome linen by Rose Tarlow for Scalamandré.	Jennifer Robbins's Ginger in alabaster.
Winter	Brunschwig & Fils' Le Lac is charming and colorful.	Quadrille's King Salomon cotton chenille in sesame beige.
Living room	Fauteuils make a lovely frame for prints.	A sofa looks less rigid with a subtle large-scale print on the seat and back cushions and the body in a solid.
Bedroom	Use a soft print for walls and curtains.	A bed can be dreamy with a bedspread in transparent patterns.
Deck the walls	Grosgrain ribbon defines edges in a small entry hall.	Try wall panels in tone-on-tone patterns.
Pattern on pattern	Why not? Think drama à la Diana Vreeland.	Too busy, unless you turn the lights off.
Exotic touch	I love suzanis and old Indian block prints.	Batiks for tropical houses.
What's new?	Thick block-printed linens used wrong side up.	Use tone-on-tone patterned fabric on all pieces in a room except the largest.
	Too many florals and plaids in the same colorway or disparate, jarring prints in one room.	Use large patterns on delicate furniture, patterns with more than two colors, or small delicate patterns on anything.

"Patterns add dash to a room"

"I u patte spari



Illustrator: MICHAEL WITTE Producer: CAROLYN S



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{A down-home party deep in the heart of **Texas**}

Ranch Dressing



Cristina Lynch (in cowboy hat) and Ann Barbier-Mueller put plenty of Southwest sizzle into their E Bar S ranch barbecue.

FROM HER ASH-BLOND HAIR TO HER POINTY cowboy boots, Ann Barbier-Mueller is pure Texas. She grew up on a 1,000-acre cattle ranch in the idyllic town of Sunny-dale, and although she currently lives in Dallas with her husband and three children, part of her soul is firmly rooted at the E Bar S ranch, which is still owned and run by her family.

Her mother, [illegible] the E Bar S, says Barbier-Mueller: "She hosted parties for every this or that you can imagine—the Cattle Barons' Ball, every single charity. People would call her up and ask her if they could use the ranch, and my mother, who is so hospitable, loves parties, and knew everyone who was coming anyway, always said yes."

Fast-forward a few decades. Cristina Lynch, a tall, dark woman with a soft Mexican accent, moves to Dallas. Lynch grew up on one of the largest working cattle >



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[top] Barbier-Mueller and Lynch stock their table with chunky Mexican stemmed glasses and loads of fresh limes. [above] An antler candelabra lits eight in

ranches in Durango, Mexico, in a rustic house sans electricity, and like Barbier-Mueller, she treasures the experience. "When you live in wide-open space and you leave it, you never get it out of your blood," she says.

Today Lynch and Barbier-Mueller are best friends, and they often entertain together at the E Bar S ranch. One of their favorite fêtes is a casual, outdoorsy Tex-Mex barbecue for 50 or 60 friends, with plenty of drinks, dinner, and dancing under the stars. "We're known for big, fun parties," says Barbier-Mueller. "We always set extra tables in case anyone brings a friend. We don't like to restrict ourselves."

After dinner, when it gets pitch-dark, everybody heads toward the ranch house. "Next to the house is a pool and a patio area, which can be used as a dance floor," says Barbier-Mueller, who points out that the property overlooks the [illegible] Lake Ray Hubbard. "When [illegible] all you see is pastureland [illegible] across the lake."

Tex-Mex Files

- For outdoor parties, keep things casual. Cover picnic tables with brown burlap tablecloths; even your best china will look terrific on them. Place Corona and Tecate beer in ice-filled terra-cotta tubs and "let guests serve themselves, even if you have people serving," says Barbier-Mueller. Encourage down-home attire to loosen the mood. "We all wear jeans or big skirts, and cowboy boots if we want," says Lynch.
- Skimp on decorations or food if you must, but always have live music. "If you get to know your musicians well and hire them year after year," says Lynch, "they will work at making your party special."
- Big, high-spirited parties should always include children; tell each of them to invite a friend. "Don't dress them up, and be sure to sit down and talk with them during the party," says Lynch.
- To make excellent margaritas, chill a bottle of quality tequila (try Tequila Patrón) in the freezer for 24 hours, or until the liquor is slushy. Always use fresh-squeezed lime juice.
- Oversize plates and large, heavy glasses make for unfussy eating and drinking. Barbier-Mueller and Lynch use 14-inch-wide iron chargers, heavy 12-inch-wide decorative plates with crackled and burnished edges, and chunky Mexican stemmed glasses.
- On Barbier-Mueller and Lynch's menu: chili con queso, chili rellenos, chilaquiles, ribs with chipotle sauce, and cactus salad. They cook the smaller dishes ahead of time and use caterers for the rest.
- Simple "found" table decorations can be enchanting. "Growing up on a ranch, you don't have a lot of materials to decorate with," says Lynch. "You learn to go to nature." Heap peppers and limes in pretty bowls and decorate serving trays with flowers or leaves. Arrange branches or variegated rocks on the table with candles interspersed among them. Always use lots of candles, from small, flickering votives to pillarlike Mexican church candles.





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12 Ways to Color Up Your Life



● **This is the moment for real,** convinced colors, but more important, the key to the 2002 color mood is pleasing, inventive combinations. Living with color is a passionate, inspirational, and joyous experience. Now is the right time to dive in! ● **Blue and blue-and-white rooms** are generally fresher, cooler, and more serene than rooms colored in tones from the opposite end of the color wheel. That's why you see so many beach houses decorated in soothing blue and white—it makes sense. Red, purple, orange, peach, brick, ocher, and yellow are ideal for warming up spaces in cold climates, rooms without impressive architectural features, and spatially challenged apartments in urban centers. Warmer tones make rooms seem more livable. ● **Wishy-washy neutrals** and overintellectualized pastels look strained and démodé. The "everything-in-the-room-in-one-color-only" approach is also passé. ● **Remember to mix** and not necessarily match, colors, and avoid mélanges that look too strange or forced. Choose a color with personality, but make sure it gets along with others. ● **There is no such thing as a bad color,** just bad combinations. Avocado green looks splendid with a dose of off-white trim and maybe a pale peach or soft aqua pillow. Baby pink looks all grown up when mated with a rich chocolate brown. Turquoise can be magical with a dash of coral, a bit of gold, and a pinch of black. ● **Coral is the new red.** Usher in this rich, warm, sensual shade in tandem with significant amounts of black and white. Deep coral dining walls will make every dinner party a success, a coral bedroom is beyond romantic, and a coral powder room is a real guest pleaser. If black or white accents don't appeal to you, try setting your coral reds off with pale, pale, pale leaf green or chocolate brown. ● **If your room is small,** all four walls should be the same color. In large rooms (in which walls are more than 20 feet long), you can get away with nonidentical walls, but unless you're Britney Spears or Betsey Johnson, stick to different tones of the same color. ● **Ceilings will appear higher** if you paint them pale shell pink or creamy white. Silver-leafed or high-gloss lacquered finishes also add ceiling height. ● **If you love white walls,** choose paint with a good chalky matte finish and then tinge it with a little something extra: add a bit of yellow or lavender to the mix for a hint of depth and sophistication. ● **Beige linen or silk** upholstery and curtains look more exciting and polished if you add coral or periwinkle blue trim. A beige sofa or lampshade edged in coral or cornflower blue (and maybe just a little bit of black as well) takes on a couture flavor. ● **You can mix** three, four, or even five gem-toned upholstered pieces in the same room. Armchairs, ottomans, sofa pillows, side chairs, sofas, and even curtains covered in glistening raw silk shantung in shades of sapphire blue, ruby red, emerald green, topaz yellow, and citrine green harmonize beautifully. ● **Too many gold, silver, or bronze** metallic objects, accents, and surfaces look too rich for 2002. Keep the shine factor under control. —M.M.

Easton's Own

Nestled on a bucolic plot in upstate New York, the country digs of decorator David Easton are the benchmark of a brilliant career



PHOTOGRAPHER:

FERNANDO BENGOECHEA

WRITER:

MICHAEL BOODRO

PRODUCER:

MIGUEL FLORES-VIANNA



FEW PEOPLE LEAD CHARMED LIVES; EVEN FEWER can create charmed homes. David Easton manages to do both. Beautiful rooms have fascinated him ever since he was a boy visiting his grandmother in Chicago. She would take him to see the Thorne miniature rooms at the Art Institute and the display rooms at Marshall Field's, the city's preeminent department store. "They were on the seventh floor," remembers Easton, who also recalls being led through town "looking into bay windows and French doors" and discovering David Adler's great houses. It wasn't long before he realized that architecture and decoration were his calling.

"I think it was a case of genetic engineering," he says with a smile. "My mother loved decoration too." But his mother and grandmother were only the first of several mentors and serendipitous encounters that helped Easton become a dean of American decorating. And there is no better exemplar of his talent than his own country house in Rockland County, New York. It manages to seem grand despite its small size, and within its rigorously symmetrical, perfectly proportioned rooms it holds surprisingly cozy—and quirky—assemblages of furniture and objects.

Easton studied architecture at Brooklyn's Pratt Institute, and "that meant modern," he says. But he was smitten with neoclassicism in his art history classes. He won a scholarship to spend five months in Europe after graduation and "lived in Fontainebleau,


HOTEL







and Italy. That's when I formed a passionate relationship with English architecture."

He had already fallen in love with New York. "I couldn't wait to get my hot feet to New York City," he admits. "I'd heard about this great watering hole called McSorley's. Of course, I still haven't been there." The city provided too many diversions. When furniture designer Edward Wormley saw Easton's scholarship project, he told him to call, which led to a three-year stint. "Wormley was wonderful to work for; he was truly educated. He knew gardens and architecture." During a country weekend, Easton met Albert Hadley, and shortly thereafter signed on at the venerable firm of Parish-Hadley, where he worked for 18 months. "I learned by osmosis, just by watching Albert and Mrs. Parish. I learned about serenity and comfort, color and texture, just seeing the way they would put a room together. That's where I realized that it's sculpture, really, creating an interior."

He also received his first opportunity to design a house. "Albert plopped some drawings on my desk and pointed out that the architect hadn't left enough room for bedside tables and that the bed was off-center," he says. Hadley asked Easton to redo the plans. "That was another lesson. I realized that rooms are part of a totality and that the spatial aspect of a house is also about rhythm, the relation of rooms to one another, and that creating warmth and comfort are part of the job."

Easton went out on his own in 1972, but he didn't get his big break until a decade later, when John and Patricia Kluge hired him to decorate Albemarle House, a grand Georgian estate in Virginia, and its huge stables. The couple has since divorced, but the job continues: Easton is currently designing a winery for the site.





Easton is that rare designer who can envision a entire house on paper and see it through to comp tion, right down to the bibelots. And he has no he itation about being his own client. "It's very easy t make choices," he says. "You can do exactly what you want." He bought his property 15 years ago, spent three years building the house, and still occ pies himself most weekends "constantly adding ar subtracting, always working on the garden and th decoration." But only the details are revised, neve the larger structure, which still elegantly and effi- ciently fulfills all its functions.

"Everybody's tastes change," Easton acknowl- edges, a fact brought home by his own recent mo from Manhattan's Upper East Side to a loft in the Flatiron District. But what doesn't fluctuate, he adds, is "a sensibility, a delight in furniture, an understanding of scale and quality. Creating archi tecture, placing furniture in a room, is really a logical process."



North by Northeast

On the far shores of Long Island, Katherine Bryan transplants the luminous look of Scandinavian decorating to her Shingle-style summer house



[Left] Katherine Bryan on her porch, her family's two-seater [illegible]. [Facing page] The living room's Scandinavian details include a rag rug, simple French-inspired furniture, and striking and checked fabrics. The 19th-century spindle-back wood chair, on the painted chest, was bought from Jean Pierrels and is Bryan's favorite object in the house.

PHOTOGRAPHER:

OBERTO GILI

WRITER:

CHRISTOPHER PETKANAS

PRODUCER:

SENGA MORTIMER







HE HOUSE KATHERINE BRYAN ALMOST DIDN'T BUY IS A DIGNIFIED LATE-19TH-CENTURY THREE-STORY
ctage on what many consider the best street in East Hampton, Long Island. Thanks to her good friend Jaquelin
bertson, former dean of the School of Architecture at the University of Virginia, she did acquire what she now
rees is one of the East End's great properties. Says Robertson, "Katherine was hesitant because the cottage is
rt of squinched up against the back property line, but it was too good to pass up. 'Just get it!' I told her."
Although the house is not a McKim, Mead & White design, it certainly could have been. "It's among the finest
ingle-style cottages in the Hamptons," says Robertson. "It has an enfilade of ground-floor rooms with bays
at give on to a vast lawn, and a spectacular porch. The house has a kind of low-key seaside elegance you just
n't find very often. The front hall is the living room, and there's an open-newel staircase—wonderful features
the style." The Gilded Age gentry who built summer retreats in the Hamptons preferred the term "cottage,"

a charmingly prim and transparent euphemism for—in Bryan's case—a full-service residence with a porte cochère, handsome rectilinear paneling, barnlike volumes, and 12 bedrooms, four for staff.

Bryan bought it 13 years ago. As her children discovered the pleasures of hitting croquet balls on the emerald lawn and of climbing specimen trees—copper beeches and Japanese maples planted by the original owners—Bryan embarked on what might be called the Nordification of the house. Her co-conspirator in transplanting the luminous, fresh-scrubbed look of Sweden and Denmark to the western lip of the Atlantic was Mark Hampton, the society traditionalist who, before his death in 1998, had matched decorative wits with Bryan again and again on a handful of addresses. Their rapport had a free-form quality that allowed Bryan to be involved as much as she liked—which was a lot. "He helped me with the floor plan, and together we chose the upholstered pieces and fabrics," she says of the beefy checks, ticking stripes, and floral traceries that animate the house. "But most of the furniture and accessories I bought locally or at auction. I know Mark wouldn't mind my saying the house is more me than him."

Trips to Scandinavia and a knockout room on the cover of Mary Gilliatt's book *Dream Houses* triggered the decoration. Bryan was especially impressed by the famously spare dining room at Liselund, a Danish summer palace built in 1792. "With the incredible light out here," she says, "I was willing to try that style."

But rather than copying Liselund for the East Hampton dining room, Bryan contented herself with evoking its tranquillity, airiness, and purity, ordering rag rugs in custom sherbet colors and dispersing a trove of pedigreed blue-and-white porcelain. Drawing on Scandinavia's long tradition of paintwork, she had artist Lucinda Abbe, who also painted all the checkerboard floors, festoon the walls with garlands.

Chinoiserie is as at home in this East Coast summer cottage as it was in the manor houses of 18th-century Sweden.







ove] Bryan hung an antique wooden capital
ve the firebox in her bedroom. The chair
ric is from Rose Cumming. [right] Under
handelier from Juan Portela, lunch is ready
night in a sheltered corner of the porch.
e cailman chairs are thought to have once
ushed boxes at the Metropolitan Opera
use. [below right] A dining room detail.







The dining room's decoration was inspired by an important 18th-century Danish country palace. Its essence is lightness, seen in the white furniture, and the two subtle wall tones used by master painter Helmut Benz. Gently punctuating the pallor are painted garlands by Lucinda Abbe, custom rag rugs from Gazebo, a Colefax & Fowler stripe on the chair seats, and Chinese export china.

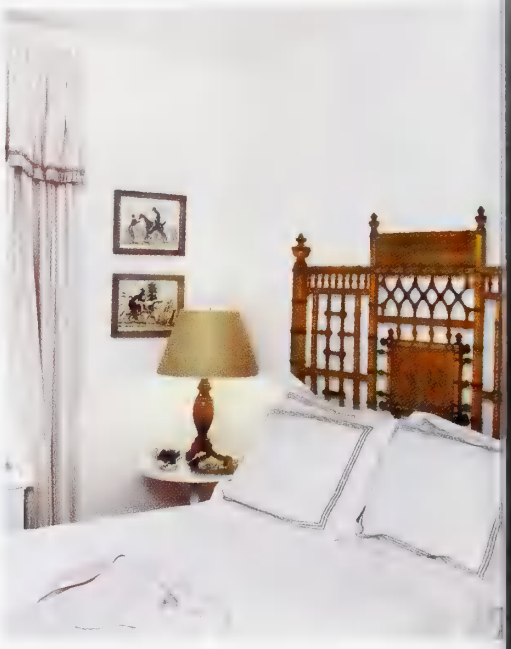


"With the [illegible] light out here,



as willing to try that Liselund look”





A pineapple chandelier adorns the porch. An intricate bamboo bed furnishes a guest room. A tole lantern in the form of a pagoda lights the stairwell. Every detail reflects Bryan's stylistic mission, but the house's greatest value is as a much-loved family sanctuary. Says Bryan, "I can't imagine life without this cottage—and to think I almost passed it by."

"I can't imagine life without this cottage





Three's Company

Looking to overhaul their bungalow in Santa Monica, a young couple ask designer Kim Alexandriuk to help redo the place inside and out



[left] In the miniscape from mantyard, Joseph Marek, designer Kim Alexandriuk, and John Barratt sit below a Mexican lantern. The exterior paint is Main Brothers' Antiquewood. [facing page] The outdoor eating area is framed by a rich red wall in two layers Pratt & Lambert paint colors Flame underneath, Orange Blaze on top. A Dedon fabric covers the sofa, bougainvillea in wooden covers the ottoman cushion and two pillows. The rug is actually a woven bona mat.

PHOTOGRAPHER:

EDMUND BARR

WRITER:

JUDITH NASATIR

PRODUCER:

CHAR HATCH LANGOS









[above and above left] The living room sofa, in Gretchen Bellin
Pucha linen velvet, is an Alexander Isak design. The Jens Risom sla
Tufted table dates from about 1950. Twin Billy Haines chairs hir
slipcovers of Rogers & Goffigon mission cloth. Christopher Farr
the Lamunde area rug. On the walls is Benjamin Moore's #314.
The dining room's paint color is Pratt & Lambert's Mexican Go
The room-serving cabinet is a Michael Taylor original from 19



EVERY COUPLE DIVVIES UP THE HOUSEHOLD DUTIES, AND JOHN BERNATZ AND JOSEPH MAREK ARE no exception. But with their Santa Monica house and garden, the separation of powers was an act of nature. Marek, a licensed landscape architect, took on the grounds, while Bernatz, a travel agent and closet decorator, functioned as the inside man, commissioning Kim Alexandriuk, a Los Angeles–based designer, to pull together their three-bedroom, 1,400-square-foot Spanish-modern house.

"The outside," says Bernatz, "was a mess," which is precisely what made it appealing to his partner. "Joe had his vision; he kept sketching, endlessly obsessing." Marek's fixations included the front yard's terraced lawn and a



concrete-covered backyard that sloped gently down to rose beds that he cultivated. While Marek was still plottin everything out, he and Bernatz made a grand tour of English gardens. Enchanted with Hidcote Manor, Lawrence Johnston's famed Gloucestershire estate, he transplanted some of his favorite details. "Our red garden was inspired by the red borders at Hidcote," he says, "but it's not a direct quotation."

The backyard is divided into a series of exterior "rooms," including living, dining, and sitting areas. The latter backs onto a raspberry-colored wall along the property line, with seating covered in fabrics that match the red-and-green coleus next to the house. Marek, borrowing again from the English, used gravel as a ground cover and threw a bamboo mat under the coffee table. A bed of orchids separates these exterior spaces from a vegetable garden, the roses, and a potting shed.

The house lacked a proper entry, so Marek laid a stone path to the front door and added a sandstone-carpeted courtyard with a small Spanish, tiled fountain at its center. "We didn't have a porch," he explains, "and we wanted a place to sit outside." When the pair first moved in, they did little beyond staining the floors and painting the walls in a [illegible] lavender, terra-cotta, red, and blue.

Having hire[illegible] to help freshen up the place, Bernatz suddenly found himself in shock ther apy: full-tilt redecoratin[illegible] intensive tutorial in 20th-century design and decorative arts. "For me, it's



The small red sitting room's walls are painted in Pratt & Lambert's Cranapple, a hue reinforced by a late-1940s tapestry on the floor. Artwork includes a trio of widely matted circa-1930 photogravure botanical prints by Karl Blossfeldt and a pair of California landscapes. The Indian coffee table's surface is pressed tin. The chair is upholstered in Manuel Canovas's Rio, the sofa in Cunard Rose by Claremont Fabrics.





[above] Alexandriuk placed a 1920s dragon carpet on the bathroom floor and devised the painting scheme for the walls. [right] Marek designed the guest room's daybed. Its cover and matching Roman shade are Cat Walk stripe from Lulu DK Fabrics. The French chandelier is from Twentieth. On the walls: Benjamin Moore's # 818.

always been about Queen Anne," he says, "until I started reading and learning about design in the last century. Kim taught me very well."

Alexandriuk decided that the house's tightly clustered rooms called for a lightness in scale and proportion. "We needed to refine the spaces," she says, "and add some pieces of value while keeping the rooms comfortable." Each room now consists of a collage of color blocks, enlivened by jolts of pattern on fabrics and unique accessories. "I love lamps," says Pernaz, describing their proliferation throughout. "They give every room its heart. I'm a simple fellow with expensive tastes and I appreciate really quirky stuff. But if I had gotten everything Kim said I should have, it would have been a totally different house. Joe's eye is trained to the [illegible] as the voice of restraint."



Layla's Lair

It's hard to believe that this multitiered Victorian flat in London once sparkled white from head to toe, but textile designer Layla Moussa saw the potential for more



[left] Layla Moussa at home, with a birthtray of 16th- to 19th-century parliament hooks and a 17th-century spice cabinet. The chair and fabric are her design. [facing page] History ornamentation prevails in the master bedroom, from the gesso-framed console to the antique chest, which is topped by an idiosyncratic collection of blocks.

PHOTOGRAPHER:
LUKE WHITE
WRITER:
JENNIFER SCRUBY
PRODUCER:
ALLEGRA HICKS





[above] A Renaissance table in the entry hall is flush with dramatic candelabra, a theatrical match for ceilings and walls hand-painted by the late muralist Tom Haddon. The 16th-century staircase railing is French. The fabrics are Moussa designs. [right] Solid 17th-century Spanish dining chairs surround a 17th-century walnut monastery table, which is covered with a hand-embroidered jute cloth.

PERCHED ATOP A STATELY VICTORIAN MANSION IN LONDON'S CHELSEA, textile designer Layla Moussa's penthouse is an unexpected slice of exotica: an oasis of opulent colors and museum-quality fabrics spanning a dramatic three-level space that is studded with terraces and skylights. According to Moussa, a dark-haired beauty known for equal measures of flamboyance and sensibility, the most remarkable thing about the apartment is that she ever came to own it at all. "It was too stark for me—all gleaming white, like a photographer's studio," she recalls. "But the broker kept dragging me back."

Two years of renovations later, the space has been transformed by theatrical touches and miles of blazing crimson velvet. Instead of spare modernism, Moussa aimed for bold, baronial decor with a dash of souk-chic. "The house is quite eclectic," she says. "There's no theme. I just used whatever pleased my eye." Think fringed 17th-century thrones, lavishly swagged windows, upholstered sofas heaped with cushions covered in exquisite embroidery, and a generous flourish of plump golden tassels. "It's not a classical family home. I certainly didn't consider a husband putting up his feet to watch football. It was [illegible] and I wanted a very decadent atmosphere, like a stage set for an opera."

Accordingly, the dramatic folds [illegible] Renaissance table is laden with



[facing page] Nearly all the fabrics in the master bedroom are by Moussa. The bedcover was copied from antique documents. [this page, above] A Zuber lace-print wallpaper freshens the master bath. The painting of bathers is an Art Deco work; Moussa found the crystal chandeliers at an antiques market. [below] Moussa-designed fabrics add a splash of red to the gray and green of a terrace.



tiers of candles, and continues in the nearby bedroom, in which a raja's tent top, a masterpiece of hand-embroidered velvet that Moussa found in India, floats overhead. Upstairs, a huge swath of jute, strewn with elaborate embroidered leaves and vines, spills over a 17th-century walnut monastery table. "It took thousands of hours of work to decorate," she says, "but it's so elegantly subtle."

The peripatetic Moussa, who also has homes in Paris, Jeddah, and Lebanon, possesses a curator's eye, and collects everything from Moghul jewelry to ancient wooden eggs to vintage gowns from Sotheby's. What she can't buy, she makes: having launched her own range of embroidered fabrics and furnishings in late 2000, she now directs an army of 200 artisans who hand-stitch her patterns into sumptuous custom-woven silks and linens, only a fraction of which is sold by the yard. "I design things to be a specific piece or area," she explains. "My work is very haute couture." ■

FOR MORE DETAILS, SEE RESOURCES



Darkness Visible

From his unprepossessing perch in suburban Greenwich, Connecticut, decorator Barclay Fryery ups the drama quotient with basic black



[left] Weatherproof Sunbrella fabric in bright Matisse colors covers tuffets on the tiny terrace, framed by 19th-century wrought-iron gates. [facing page] The living room's dark walls and light floors, painted with Ralph Lauren's Black Panther and Dover Cliffs, provide a sophisticated backdrop for a 19th-century corner chair and the Anglo-Indian ottoman from Henredon. Ralph Lauren's Regimental Blue paint sparks the foyer walls. The sketch of Barclay Fryery and his dog is by Leslie Mueller.

PHOTOGRAPHER:
CARLOS EMILIO

WRITER:
CHRISTINE PITTEL

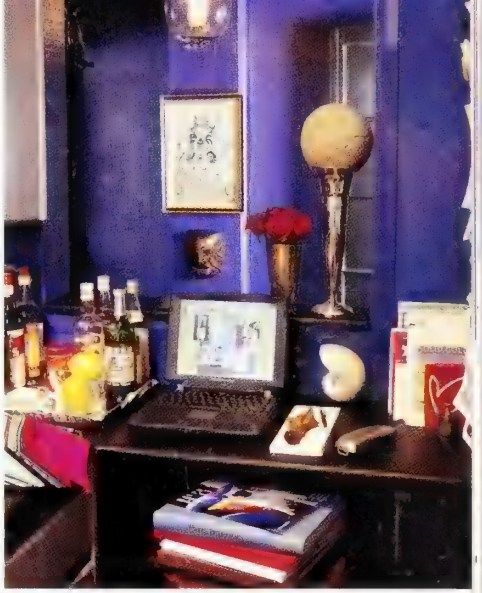
PRODUCER:
CAROLYN SOLLIS





[above] Flanking the [illegible] lamps from Vaughn are topped with black shades, containing the [illegible] upholstered club chair, which, like everything else in the room, is upholstered in [illegible] An 18th-century French limestone cannonball rests on a [illegible] at is used as a home office, complete with bar. [facing page, bottom] [illegible] ult desk gets fresh spray-paint once a year.





"I WAS READY TO DO SOMETHING DARING," SAYS BARCLAY Fryery, a Mississippi-born designer who now juggles clients, a local newspaper column, and his own decorating talk-radio show in Greenwich, Connecticut. He had already embarked on an investigation of deep, saturated hues—his living room walls were espresso-bean brown. "Dark walls really make a statement. Everything looks more important; your artwork has more punch." But now he was challenging himself to go even further. "I found this wonderful Ralph Lauren paint in a shade called Black Panther and repainted the living room in a high-gloss finish. All those little structural flaws are hidden—think how black clothes flatter the body—and it feels very glamorous at night." The dark color also makes the small room seem larger, its boundaries melting into the shadows, and plays up the crisp white upholstered furniture.

Fryery is not the kind of designer who needs to make each room different, especially in an apartment with only 900 square feet. He carries the same ideas from stem to stern, front door to back closet. Floors throughout are lacquered white, "which





[above] An African fertility doll holds guest towels in the completely remodeled black-and-white bathroom, with a 1940s pedestal sink from Urban Archaeology. Waterworks fixtures and hardware, and mosaic floor and subway-tiled walls by Greenwich Marble & Tile. [right] In a corner of the bedroom, a 1940s wing chair. All black leather and brass tacks, is Fryery's favorite place to read. The pillow is covered in a Turqueria, a vintage Manuel Canovas fabric.



you feel as if you're suspended on a cloud." The graphic black-and-white is as classic as a chessboard, but to keep it from becoming too cold, Fryery uses warm burnished woods and splashes of bright color. You would never know from the hot pink, yellow, and blue spread on the bed that he was once color-shy.

Another evolution has taken place. The only remnant of Fryery's previous decor is a chinoiserie pillow hanging onto a wing chair for dear life. "That's my last pattern," he says. "I've graduated to solids." Case in point: regimental blue accents the charcoal gray flannel covering the bedroom walls, "like the Confederate uniform."

Antiques may come as a surprise in this pattern-free, sharp-contrast setting, but they confer a sense of variety and depth. Fryery likes the strong lines of American Federal furniture, which he combines with English and French cousins. Exotic imports, like a Russian icon, an African mask, and an Indonesian statue, spice up the mix. "I found the Edwardian sofa at a junk shop and bought it because it's simple and comfortable and seats two," he says. "I needed something small for the space. The living room chairs are not a matching pair, but they're united by the white upholstery. When I started ordering so much white linen, the lady from Schumacher said, 'All the greatest decorators use Gweneth linen. You've arrived.' "

In a small apartment, every inch of space and every piece of furniture counts, often twice. "I love the way Billy Baldwin could make one room work for more than one purpose," says Fryery. "The ottoman is 'what if' furniture: What if friends arrive and I need more seating? What if I put a tray on it to hold drinks?" The designer's silver-gilt desk becomes a dining table; barrel-like tuffets in tutti-frutti colors, normally found on the terrace, supplement the chairs. He can let the kitchen double as an office because he doesn't cook: the sink is only big enough for two wineglasses. "I'm on the Zone diet and all my meals are delivered." In fact, everything he needs is delivered: milk for his cappuccino, flowers, laundry, cleaned and polished shoes. "I think the secret of life is learning how to delegate," he says. "This place functions like a hotel, which keeps me free to focus on the next project." ●



[this page] Dark gray flannel from Circle Fabrics upholsters the bedroom walls and hangs at the window, made into curtains with bright blue trim and 12-inch pencil pleats. A 19th-century circus ladder, formerly used to mount elephants, now serves as a whimsical bookshelf. A silk quilt pieced together by Fryery adds a flash of color to the crisp white piqué linens by Matouk, banded in black. Suitcases provide extra storage.

Antonia's Line

A producer's Spanish-style house in the Hollywood Hills gets the star treatment from decorator Antonia Hutt



The dining room's tomato-red walls [both views] are interplayed with bright-green button-tufted chairs by the Bradbury Collection. Antonia Hutt matched the colors to a Moroccan flat-weave rug that her client Jane Berliner already owned. The paintings at right are by Christopher Cirrone. The curtains are from Silk Trading Company.

PHOTOGRAPHER:
JONN COOLIDGE

WRITER:
CHRISTY ROBART

PRODUCER:
MIGUEL FLORES-VIANNA



"There's so much personality in Jane





THE HOUSE THAT CONVINCED producer Jane Berliner to hire designer Antonia Hutt wasn't laudable just for its decor, but for its logic as well. "Actually, that project really wasn't my taste," Berliner says, "but I was drawn to the way Antonia used the space and the way the house flowed." Because her own 1938 Spanish-style hideaway in the Hollywood Hills had some certifiably tricky rooms, Berliner instantly knew who to call. She ended up getting a lot more than she had hoped for in Hutt: a catalyst who helped her tap into her own creative energies.

"There's so much personality in Jane's house," Hutt says. "It survived being changed too much after it was built." That translates to no gourmet kitchen, no sprawling great room, no luxurious bathroom suites—just lots of small, charming, and sometimes oddly shaped spaces that needed to be rethought and reworked. Perhaps the most challenging was the long and narrow living room. "I asked myself what I was going to do to make the most of the space," Hutt recalls. "Jane entertains a lot, so I created separate seating areas, each flanked by a back-to-back sofa. I think

In one seating area, Hutt covered in purple mohair. "I lo

use. It survived being changed too much"



[this view] Antonia Hutt designed the living room sofas, which are covered in a Manuel Canovas velvet. Trim is by Houlès. The turned mahogany cocktail tables are from City Antiques; the lamps are from Blackman Cruz. The painting is by Viggo Mortensen. [far left] Hutt covered tufted slipper chairs from Dragonette Decorative Arts in a Larsen purple mohair. The striped rug was designed by Michael Young.



such beautiful depth." Purple mohair doesn't necessarily sit well with most people, but Berliner was up for it. "Jan the most open client I've ever had," continues Hutt. "She lets me be as creative as I want to be." While Berliner wa willing to indulge Hutt's whims, though, she insisted that home have some sort of Moroccan twist to it. What she g in return was a palette of rich colors underscored by subt touches like tassels and bolsters. Hutt also designed an o lent, vibrant silk bed that rests on Lucite blocks and seem to float in space. "I love it," Berliner says. "I feel like I'm lying in Cinderella's slipper, only it's more exotic. It holds me and takes me away, like a magic carpet."

Hutt benefited from Berliner's powerful art collection preexisting pieces, and some decoration begun earlier by designer Christopher Ciccone, who got pulled away from the project when his sister, Madonna, bought a new hous A bold red painting by actor Viggo Mortensen, a client of Berliner's during her days as an agent at CAA, domina the living room; Hutt responded to the canvas by paintin the walls surrounding it in the palest shade of blue. "I love putting hot and cold colors together," she explains. In the small master bedroom, bright orange silk curtains inspired peach walls and the exotic orange, aqua, and amethyst bed.

"Antonia captured my home's two very distinct perso ties—nighttime and daytime," Berliner says, admiring the play between bright-green chairs and tomato-red walls in dining room. "Even though we have all these colors in th house, during the day they feel muted, calm, and mellow. At night, they bounce around and have fun."

Though Hutt and Berliner are both used to life in L.A fast lane, they did allow time for the decor to take shape. "A lot of people have set notions of how a place should look," Berliner notes, "but I like ideas to evolve." Takin it slowly "lets in an element of magic," adds Hutt. "The only drawback is that you have to wait."

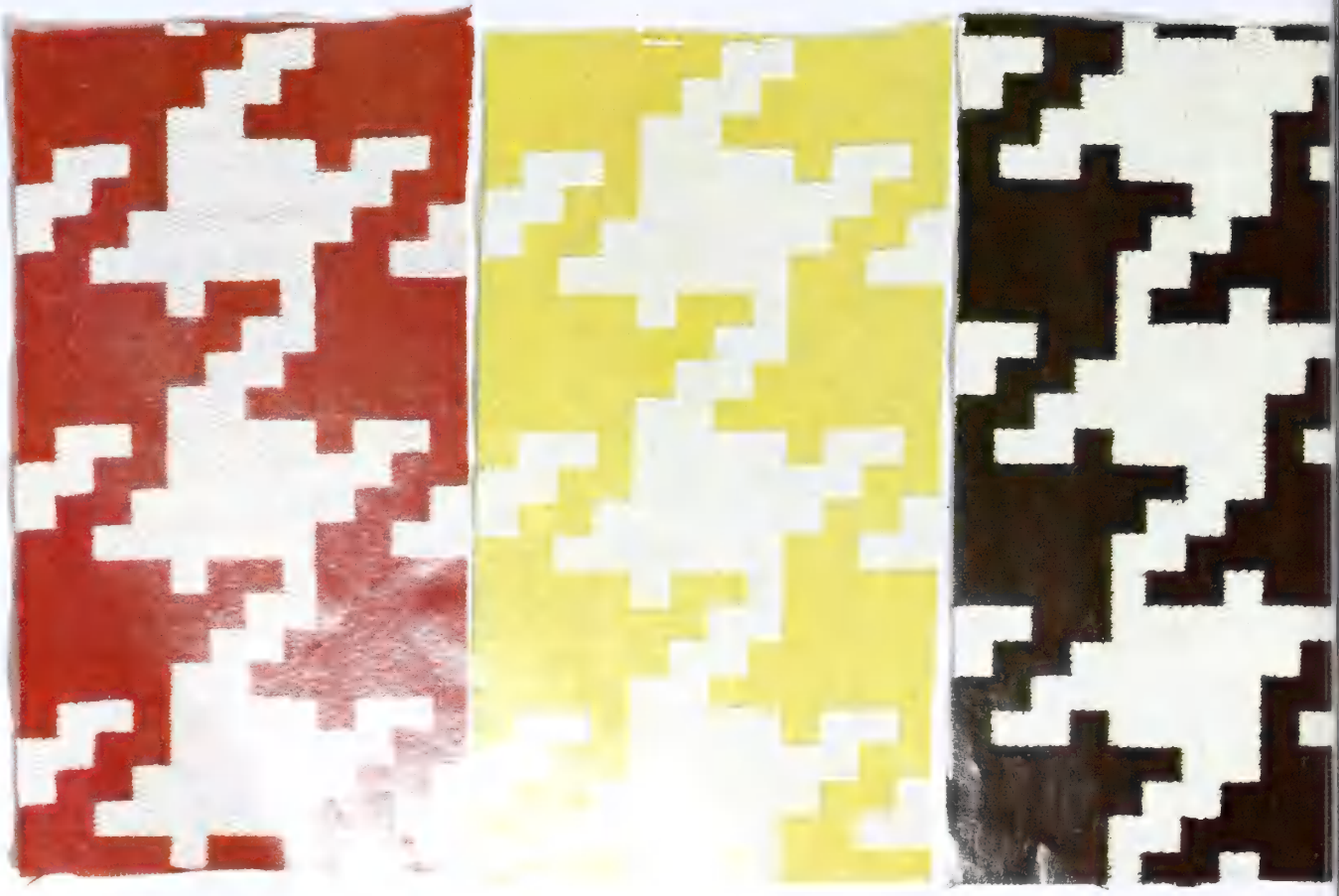
[above] The kitchen's bright color scheme lives up to the vibrant palette throughout the rest of the house. The bamboo-and-reed stools are from Ma Maison et Cie; the built-in stove is by Thermador. [right] Colorful, theatrical silks outfit the master bedroom; the Hutt-designed bed rests on Lucite feet. The lamps are from Dragunetta Decorative Arts. [facing page] An outdoor conversation area can be closed off for cocktails. Hutt designed the seating and some of the cushions in Perennials and Quadrille fabrics. The red piping is [illegible] Frey. The [illegible] from an antique Mu[illegible]







Princes of the palette William Diamond and Anthony Baratta show us how to go bolder



color up!

PHOTOGRAPHER:
LENDON FLANAGAN

WRITER:
JULIA SZABO

PRODUCER:
ELIZABETH MAYHEW

IT'S TEMPTING TO AVOID RISKS and decorate in shades of bland; saying bye-bye to beige isn't easy—it takes confidence and know-how. *House Beautiful* asked New York–based decorators William Diamond and Anthony Baratta, master colorists whose idea of a neutral is orangy-red, for some pointers. The pair recently unveiled a new fabric collection for Lee Jofa—including a teal cotton printed with silhouettes and a pink-and-white woven houndstooth—that sums up their design philosophy: bright color, color, and more color. Here, the designers share 13 tips for the color challenged, from fabrics to furniture, pillows to paint. >



acing page]
berdeen
undstooth by
amond Baratta for
Jofa. [this page]
olor experts William
amond (top) and
nthony Baratta

"Use a floral with a stripe or a check, each with one color in common"

Work with several colors at once. Stripes, tartans, pattersalls, and checks help you achieve an exuberant yet graphic unified look—and they are patterns that men, women, and kids can agree on.

Florals can unify a color palette beautifully. Lee Jofa's Diamonds and Roses, flush with rich red and green, "says Christmas," Baratta says, "but it also says Gucci!" Other knockout color combinations: black and white, red and turquoise, orange and teal, yellow and blue, and brown and pink.

Master the mix. "Use a floral with a stripe or a check, each with one color in common," Diamond encourages. "If you put a floral on the front and sides of an armchair, put a check on the back."

Go as bright as you dare. "The more vivid the color, the more personality your room will have," Baratta says. If you live in the Sunbelt, use cool blue, which "needs lots of natural light to work," he explains. If warm colors are more your speed, Diamond says that "yellow-green is much brighter than yellow."

Use plenty of white, whether in a striped fabric or for upholstery piping. "We always use white with uncommon colors because it sets them off well," says Diamond. "Bright colors lose their punch next to beige or taupe."

Be au courant. "Colors have cycles, just like fashion," Diamond explains. "Two years ago, hot pink was in. Today, coral is popular."

So-called "safe" colors and combinations have no appeal for Diamond and Baratta. "We are allergic to beige," says Baratta, "and we're not fans of navy blue." Diamond adds: "Gray is very sophisticated with many colors—black and white, red, pink, yellow, and light blue—but don't *ever* do burgundy and gray. In fact, we hate all those bruised burgundies and pinky-purply mauves."

"If you're thinking of painting your bedroom an offbeat color, get a set of sheets in that shade and live with them awhile first," Diamond advises. The same goes for a bathroom: test-drive new colors with a towel or two. Don't re-cover all your furniture in a saturated tone you're not sure about; try slipcovers instead. A kid's room is an excellent place to get your eye accustomed to brighter tones. "For chil-



[above] Bamboo Chelsea secretaire from Pierce Martin. Colored stationery by Ponte Vecchio/Piazza at Distinctive Book Binding. Porcelain apple and pears by Katherine Houston at Scully & Scully. New London plaid by Diamond Baratta for Lee Jofa. [facing page] Shaker armchair from Ian Ingersoll Cabinetmakers. Valdemar Gustavian cupboard from Country Swedish. Ceramic dinner plates from Sur La Table. Diamonds and Roses cotton print by Diamond Baratta for Lee Jofa.

"Colors have cycles, just like fashion. Two years ago, hot pink was in. Today, coral is popular



[above] Painted mahogany Cobweb table and Balcony chair from Janus et Cie. Bamboo birdcage from ABC Carpet & Home. Sunnylids cotton print by Diamond Barratta for Lee Jofa. [facing page] American Spirit bed by Lang for Colonial Williamsburg. Tulip chintz bed pillow and [illegible] from Pratt & Lambert. Provencal quilt from Bella Notte. Geometric cotton print from [illegible]

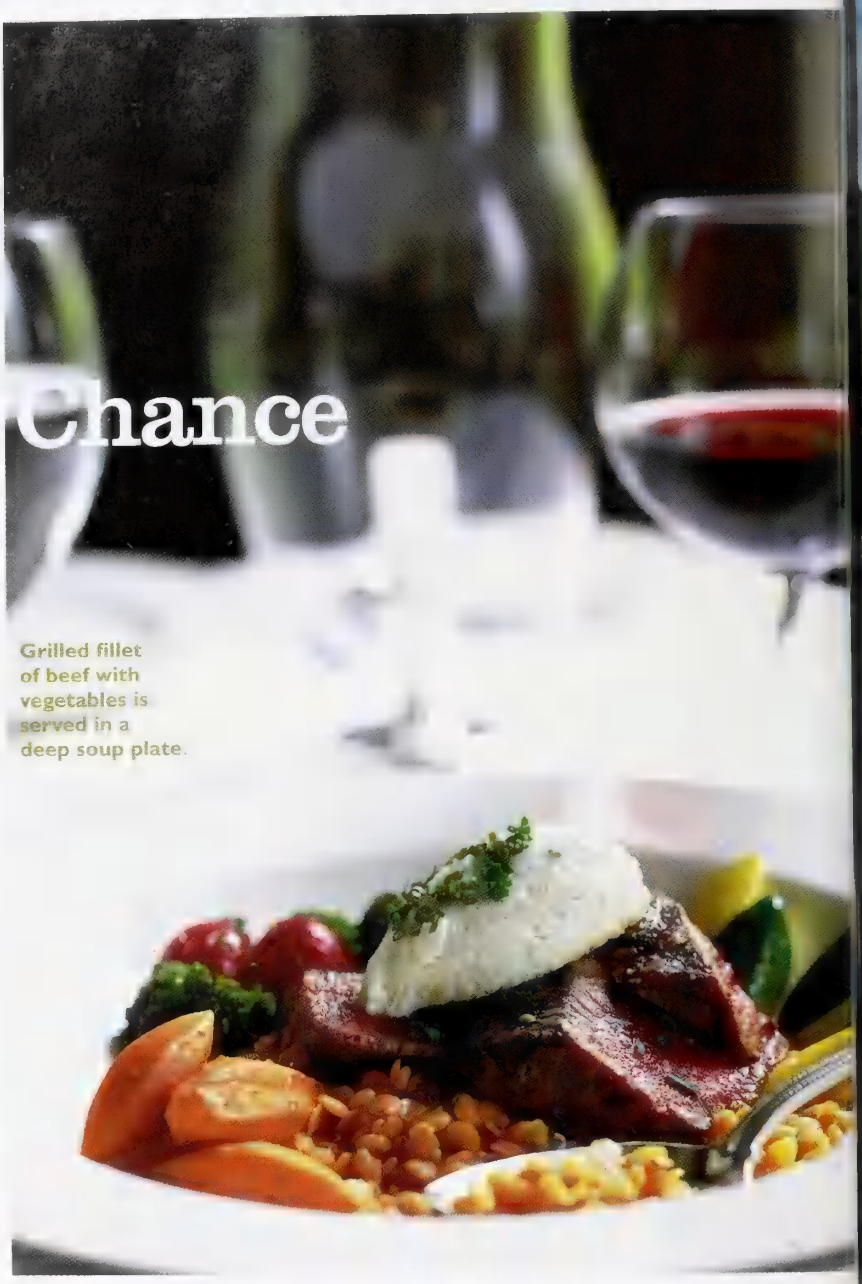
dren's rooms, we like to stick to the primaries: yellows, greens," says Baratta. "Not dark green Lifesaver green. We love orange, too."

- Ignore the status quo. Studies and libraries don have to be scholarly green—try teal instead. "I serious but unexpected, and it has an edge," sa Baratta. Nor do bedrooms have to be blue. "I l yellow bedrooms in any range, from pastel pale orange-juice bright," he continues. "I also ador pink bedrooms, even for guys—it flatters the c plexion. But it should be a real pink, with lots red in it, not like makeup."
- Door and window moldings needn't always be w "We love blue-gray-green trim for an elegant C nial Williamsburg look," Diamond says. The kit on the other hand, is an ideal place for white, w contains all colors. "It's also a great backdrop f seasonal fruits, vegetables, and herbs."
- Go to a museum. "We sometimes look to Matis for color inspiration," Baratta says. "He used lo of colors that look good together." When choos paint, take a cue from Monet: "Invest in three four quarts of paint," Diamond says, "and roll by-two-foot vertical strips on the wall. Observe them at different times of the day, in different lights, and don't rely on just one company for a your colors. Pratt & Lambert does great gray to Fuller O'Brien is wonderful for blues, Pittsburg has the best pinks, and Benjamin Moore has be ful pastels and yellows."
- Avoid painting a small place one color. "Leave t majority of the space white," Baratta advises, "a accent certain walls with saturated color, like re turquoise for behind the bed." In dark spaces, shades give the illusion of light. "We love pale p or Tiffany-box turquoise," Diamond says. In a space, red or yellow adds an instant heartbeat. "It's hard not to be happy in a red or yellow roo Diamond explains.
- Black is a wonderful accent for a room; think of as an accessory. "We love a black-and-white stri check, or houndstooth," Baratta says. "Black an white is the greatest," adds Diamond, "and we l floors painted shiny black."



{Arrows in Ogunquit finds quality growing in its own backyard}

Maine Chance



Grilled fillet of beef with vegetables is served in a deep soup plate.

When Clark Frasier and Mark Gaier moved from northern California to coastal Maine to open a restaurant in 1988, they were in for a shock. Both were alumni of Jeremiah Tower's influential Stars restaurant in San Francisco, and both considered themselves missionaries of California cuisine. They were determined to bring to the state where Gaier spent happy teenage summers the doctrine of using only the freshest locally grown foods.

Maine, it turned out, wasn't quite ready for that. "Olive oil was an exotic ingredient," recalls Frasier. Local purveyors of meat and poultry offered little to choose from, produce was "a nightmare," and even Maine's famous seafood, while undeniably local, was often poorly handled and spoiled. "That's when we decided we would have to train our suppliers, and also make virtue out of what we didn't have. We would do everything we could in-house, from baking bread and making ice cream to smoking and curing," says Frasier. "It became our mantra: we'll do everything right and we'll do everything here—the way it used to be, after all."

They picked a perfect locale for an excursion into earlier practices hidden in the >

Photographer:
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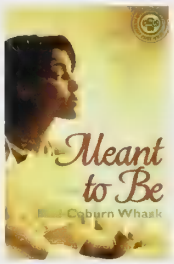
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Sittin in the Front Pew
A touching but humorous story about family and honoring loved ones. As people gather tribute to her father, Glynda and her sisters to search for answers about who he was. Au the bestseller, ***The Shirt Off His Back,*** writer "EbonySatin" Brown lives in Los Angeles.



Black Coffee
While battling sexism, self-doubt an powers that be, Sergeant Sanderella fights an uphill battle to attend the prestigious Officer Candidate School. Autho Price-Thompson, a retired army engineer and a decorated veteran of Desert Storm, New Jersey with her husband and children.



Meant to Be
A young woman struggles to accept her make wise decisions in love, and come to with the spiritual churning that is part ancestry. The story of a young woman's s awakening that leads to her maturity and self-full Author Rita Coburn Whack is a writer, tel and radio producer who lives in Chicag her family.

Win an awakening experience

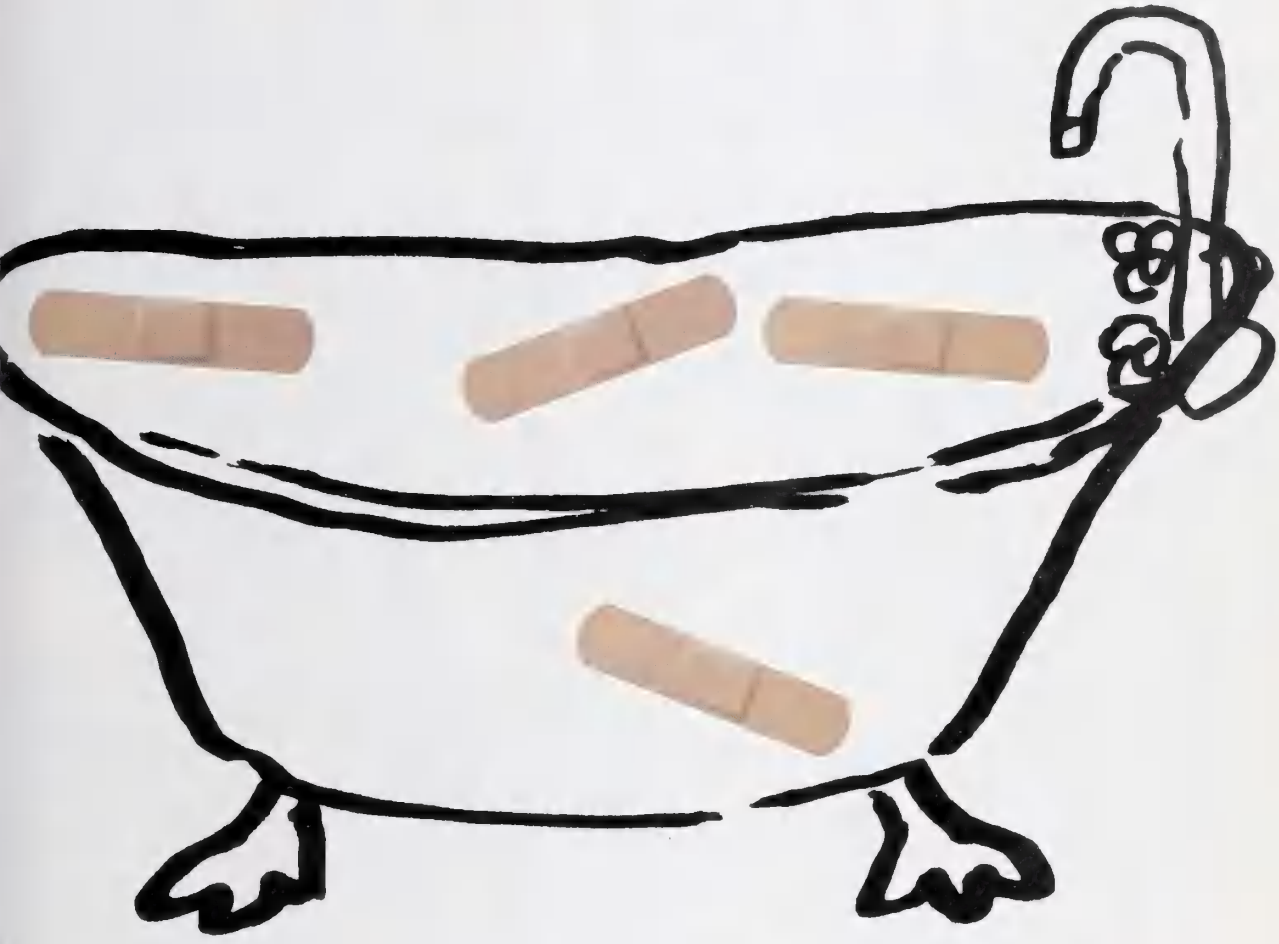


GRAND PRIZE

Meant to Be awakens a [illegible] awakening that leads to self-fulfillment. To [illegible] spiritual awakening of [illegible] a spa getaway that will [illegible] your soul. Well, [illegible] historic spa [illegible] Wine Country [illegible] vacation package [illegible] rejuvenate your [illegible] right for entry guidelines.

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wooded uplands above the seaside village of Ogunquit, inhabits an idyllic post-and-beam farmhouse built in 1765, complete with the original plank floors. They named it Arrows after the recessed wooden "arrow shutters," installed, purportedly, to defend against Indian attacks.

Devotees of the restaurant know to arrive well ahead of their reservation. After passing beneath a wisteria arbor and through the front door, they order a glass of wine or a flute of champagne, then stroll around the elaborate organic vegetable and flower gardens that occupy much of the four-acre property. The plots are tended by a staff of six gardeners, two of them full-timers. Much of what diners will find on their plates begins in the garden—from some three dozen varieties of lettuce and greens to more than a dozen types of heirloom tomatoes, along with okra, lemongrass, and more. Throughout the growing season, guests can track the harvests just by glancing at the menu. It starts in spring with the greens, ready early thanks to a small greenhouse and cold frames, and concludes with earthy autumn squash and root vegetables.

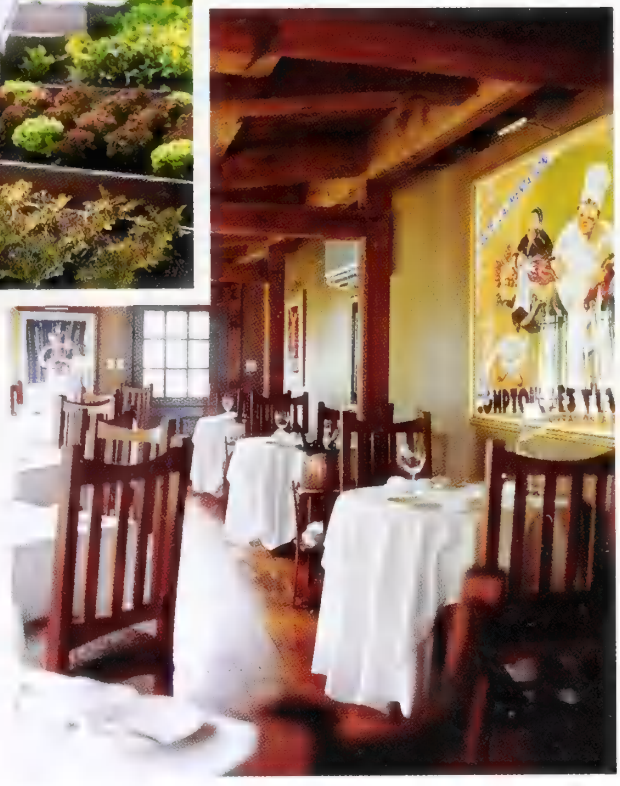
The Asian ingredients are not the result of trendiness or happenstance. Frasier once spent a year in Beijing studying Chinese, and he and Gaier, now both in their early 40s, frequently travel to Asia during the winter months, when the restaurant is closed. "Wherever we've gone, we've brought things back," Frasier says. "In Asia, we love the cuisine and its underlying structure and balance, the juxtapositions of flavors and textures—hot and cool, sour and sweet." They also love the celadon plates they found in Thailand, which now earn admiring comments in the dining room.

Both chefs work in the kitchen, and Frasier oversees the front of the house when guests arrive. Each Sunday they plot out daily menus for the week, based substantially on the head gardener's list of what is ready for harvest. "If we have beautiful daikon and bok choy ready in the garden, they might turn into a dish that's obviously Asian," Frasier says. But even if the entree isn't outwardly Asian, subtle Eastern-inspired pairings shine through, such as rack of lamb with orange and star anise, or Maine lobster and sea scallops drizzled with red curry crème fraîche.

Arrows' owners are happy to report that Maine today is not the place they moved to 14 years ago. Not only do their suppliers understand the value they place on high-grade local goods, but the >







[left] Proprietors Mark Gaier and Clark Frasier. [above] The produce at Arrows is grown on-site. [right] The restaurant inhabits a 1765 post-and-beam farmhouse.

restaurant's gardens are now flourishing, giving the chefs a remarkable palette of ingredients with which to map out the uncharted culinary junction of past and present, East and West. "What's picked in the morning is served in the evening," Frasier says, "just the way it would have been 200 years ago."



GRILLED FILLET OF BEEF WITH CHIVE CREAM, BLANCHED SPRING VEGETABLES, AND FRENCH LENTILS

For lentils:

- 1 cup French red lentils
- 1 teaspoon salt

For grilled beef:

- 6 8-ounce beef fillets, at room temperature
- 3 tablespoons olive oil
- Kosher salt and freshly ground black pepper

For blanched vegetables:

- ½ pound zucchini, cut into 1½-inch pieces
- ½ pound yellow squash, cut into 1½-inch pieces
- 12 cherry tomatoes
- ½ pound carrots, peeled and cut into 1½-inch pieces
- ½ pound broccoli tops, separat into florets
- Salt

For chive cream:

- ¼ cup sour cream
- 1 tablespoon freshly squeezed lemon juice
- ½ cup heavy cream, stiffly whip



Salt and freshly ground black pepper
3 tablespoons finely chopped chives

repare lentils: Place lentils and salt in medium saucepan. Cover with 3 cups ater and bring to a boil over high eat. Lower heat and simmer until ten- er, about 15 minutes. Do not over- ook. Drain.

Prepare beef: Preheat a gas grill or roiler until hot. Dredge both sides f fillets in olive oil and rub with salt nd pepper to taste. Grill for 4 to 6 inutes on each side for rare. Remove llets from heat and set aside on a arm plate.

Prepare blanched vegetables: ook each vegetable separately in oiling salted water to cover until just ender. Drain. (Cook zucchini, yellow quash, and cherry tomatoes for bout 30 seconds; cook carrots and broccoli for 2 to 3 minutes.)

Prepare chive cream: In a bowl mix sour cream and lemon juice. Fold in heavy cream and stir in salt, pepper, and 2 tablespoons chives.

To serve: Slice each fillet into 3 pieces and place them in the middle of a heated dinner plate. For each serving, evenly divide vegetables and lentils and place around beef. Top sliced fillets with a generous mound of chive cream and garnish with remaining chives. Serves 6.

ARROWS GARDEN GREEN SALAD WITH CHAMPAGNE VINAIGRETTE

¼ teaspoon freshly cracked black pepper
¼ teaspoon kosher salt
¼ cup champagne vinegar
½ cup extra-virgin olive oil
½ pound mixed lettuces (oak leaf, red oak leaf, Romaine, radicchio, butterhead, frisée, and chicory), washed, dried, and torn into 2-inch pieces
2 handfuls mixed field greens (arugula, tatsoi, mizuna, red mustard, and mustard), washed, dried, and torn into large pieces
3 tablespoons fresh chopped mixed herbs (tarragon, basil, mint, parsley, cilantro, sorrel, and thyme leaves)
2 small tomatoes, cut into wedges
Handful of edible flowers (nasturtiums, roses, Johnny-jump-ups, pansies, citrus marigolds, sage flowers, cilantro flowers, and thyme flowers)

In a large bowl, whisk together pepper, salt, vinegar, and oil. Add lettuces, field greens, and herbs and toss gently. Divide dressed greens among 6 chilled salad plates. Garnish with tomato wedges and flowers. Serves 6.



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REVEAL YOUR WHITER SMILE

Mr. Tea

{Designer **Thomas Jayne** shops the **Bombay Company** in Short Hills, New Jersey, to craft a royal tea room}





THOMAS JAYNE IS A TOWERing figure in design circles—and not just because he stands six feet eight. Get him going on decorative arts and furniture, and this soft-spoken connoisseur sounds like a seasoned museum curator. *House Beautiful* challenged Jayne to outfit a tea room using goods from the Bombay Company, one of the nation's leading retailers of traditional and classic home furnishings, with more than 430 retail spaces and sales above $400 million last year alone. From haberdasher's vitrines and velvet-lined wood tea chests to long-handled brass candlesnuffers, Bombay's merchandise epitomizes times gone by.

While browsing through Bombay's outpost in New Jersey's Short Hills Mall, the bow-tied, glen-plaid-suited Jayne pauses to scrutinize *objets* with his discerning eye: "That's very convincing," he says, admiring the details of a faux-tortoise-topped Regency oval box. After a quick spin around the store, Jayne has his creative concept in place. "An old-fashio[illegible]

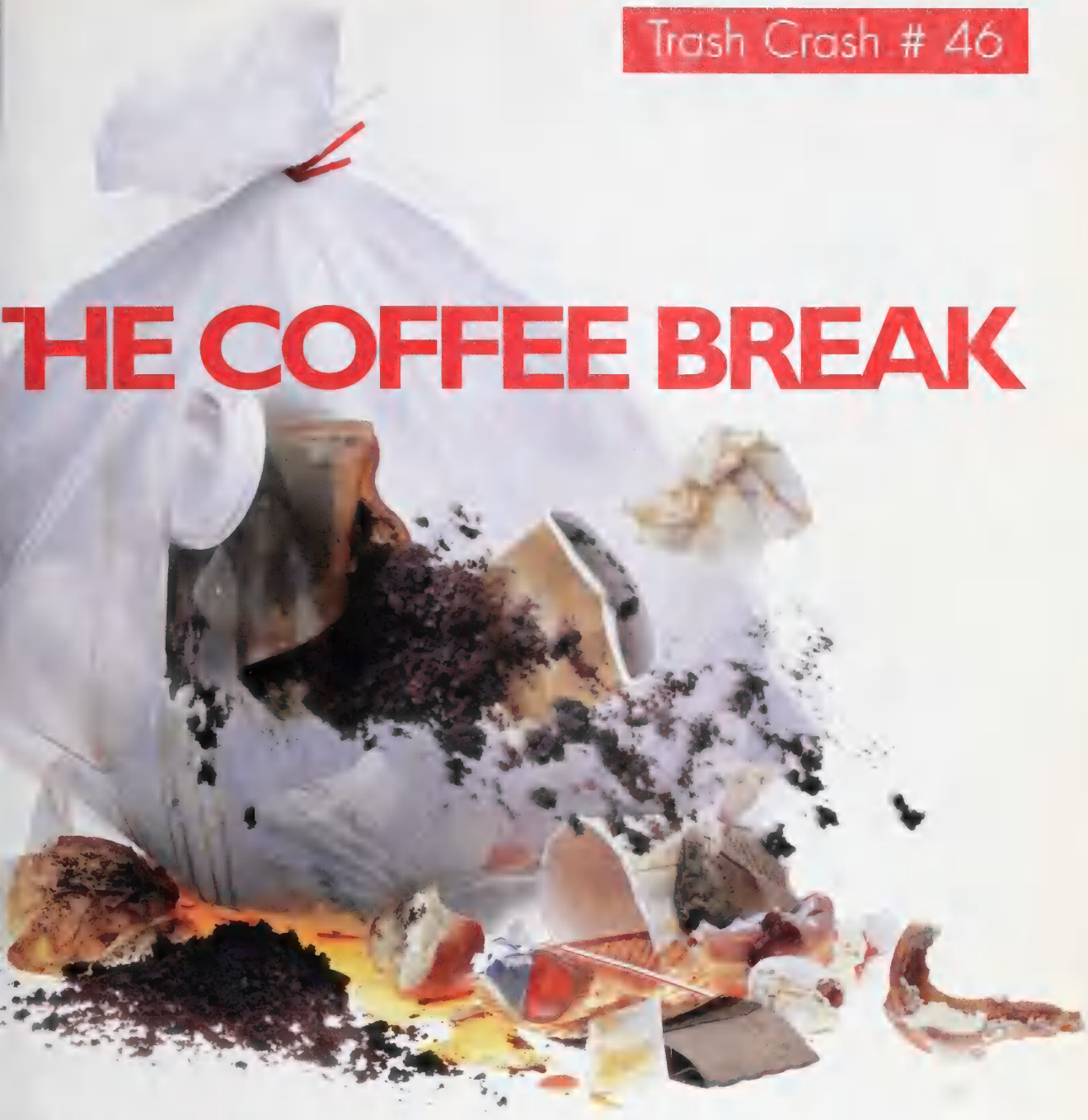
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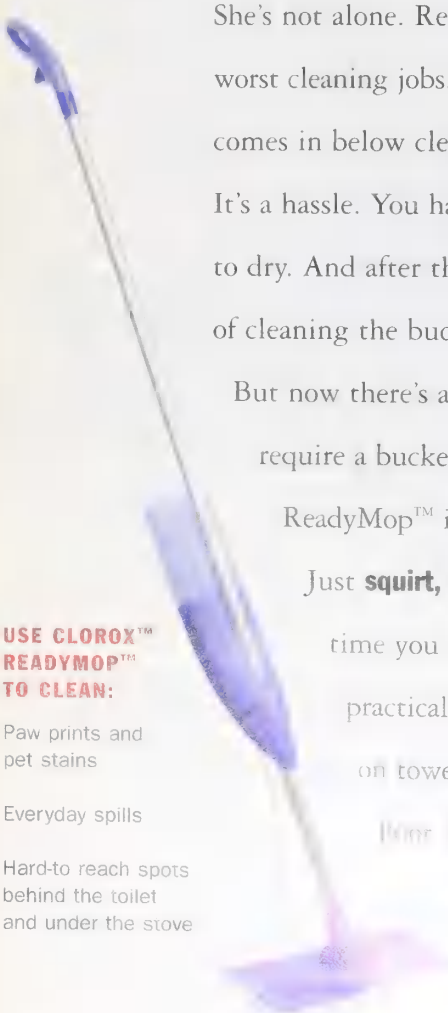
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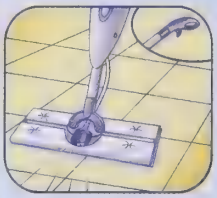


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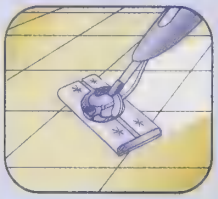
Paw prints and pet stains

Everyday spills

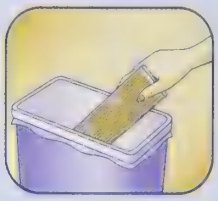
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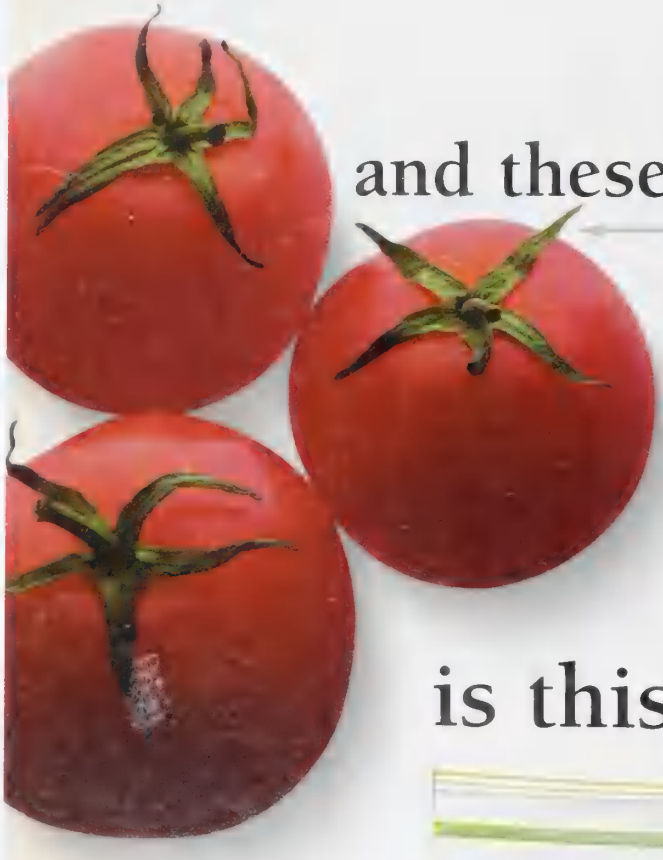
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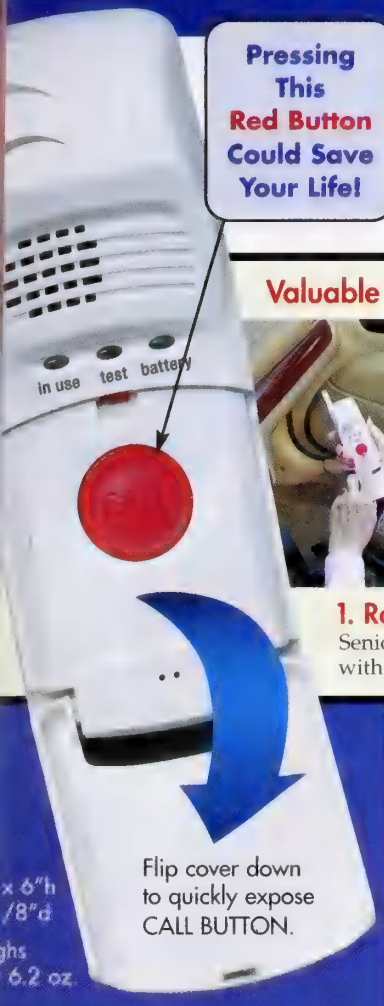
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"Guaranteed" Triple Coconut Cake

This cake is so good we guarantee there will be no leftover slices. We invite you to get creative with the decoration of this coconut cake or just bask in its simple elegance. Enjoy!

- 1 package Duncan Hines® Moist Deluxe® Classic White Cake Mix
- 1 1/2 cups unsweetened coconut milk*
- 4 large egg whites
- 2 cans Duncan Hines® Creamy Home-Style Coconut Supreme Frosting
- 1 1/2 cups sweetened coconut flakes

1. Preheat oven to 350°F. Grease and flour 3 8-inch-round baking pans according to package directions.

2. In a large mixing bowl, blend the cake mix, coconut milk* and egg whites. Beat at low speed until moistened (about 30 seconds). Beat at medium speed for two minutes. Pour batter evenly among the 3 prepared pans and bake for 18–21 minutes or until toothpick inserted into the center comes out clean.

3. Cool layers in pan on a wire rack for 15 minutes. Turn out of pan to cool completely before frosting.

4. Place one layer on a serving plate. Spread a thin layer of coconut frosting on top and sprinkle with 1/4 cup of coconut. Repeat with second layer. Top with the third layer and frost top and sides of cake with remaining frosting. Sprinkle remaining coconut on top and sides of cake.

*Substitute: 1 1/2 cups water, 2 tablespoons oil and 1/2 teaspoon coconut extract may be substituted in place of coconut milk.

Makes 12 servings

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challenge

ingham Palace," he says, explaining his intention to tent a dining room with dark green fabric and fill the space with Bombay's wares.

"I think we're going baroque," he exclaims upon encountering a five-tier sweet stand, several of which he plans to arrange into pyramids. He's got a historic model in mind: "It'll be like that great painting of a sideboard at the Metropolitan Museum of Art, with its abundant pyramidal display of silver and food." Jayne adds silver tea strainers and punch bowls and cups to heighten the dazzling effect of silver piled high. A magnifying brass wall sconce provides more heavy metal. "It's my favorite thing here—very chic and vaguely Scandinavian." As for seating, Jayne draws a Siena shield-back chair up to a round Tuscany glass-topped table. "We'll slipcover the chairs in green." For tableware, there's no shortage of blue-and-white Chinese porcelain. "I'm loving this—it's perfect," he says, picking out a blue-and-white teapot. Jayne is equally charmed by figurines he plans to perch on the edge of a Corrine wall shelf, a small gold console supported by an etched Venetian-style mirror. "Ten of these on a wall would be pretty to have."

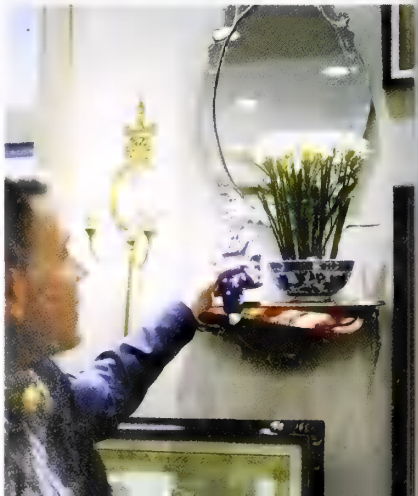






He's not understating things—one of Jayne's design signatures is multiples, and his more-is-more aesthetic gets a workout at Bombay, where prices are reasonable enough to permit such indulgent notions. Upon noticing an oval Avery mirror, he goes hog-wild. "We'll buy ten of these, and all four walls will be paneled with them—it'll look like Versailles."

All that's missing now is a plate of scones, plenty of jam and clotted cream, and some steaming Earl Grey. Appraising Bombay, Jayne concludes, "The quality is really nice, and there's a broad variety. As with [illegible], you have to remember to [illegible]."




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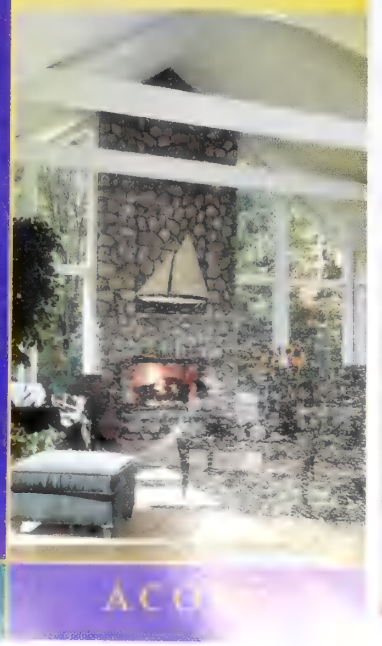
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50 Technicolor Dreams

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. *Headboards, fabrics and trims: Page 50.* **Headboard**—Chambers (MO); 800-334-9790. **Fabric**—Cowtan & Tout (T); 212-753-4488. **Headboard**—Ballard Designs (MO); 800-367-2775. *Web site:* www.ballarddesigns.com. **Fabric**—Holland & Sherry (T); 212-355-6241. *Web site:* www.hollandandsherry.com.

Page 52: **Headboard**—Pottery Barn Bed & Bath (MO); 888-779-4044. **Fabric**—DelGreco Textiles (T); 212-688-5310. *Web site:* www.marimekkofabric.com. **Headboard**—Lewis Mittman (T); 212-888-5580. **Fabric**—Clarence House (T); 212-752-2890. **Raffia trim,** #900-00346 in white—M&J Trimming (R,T); 212-391-9072. *Web site:* www.mjtrim.com. **Embroidery floss** in white—Steinlauf & Stoller (R,T); 212-869-0321. **Headboard**—D&F Workroom, see above. **Fabric**—Travers (T); 212-888-7900. **Fabric trim,** Imperial poly/cotton broadcloth—B&J Fabrics (R,T); 212-354-8150.

Pages 56: **Headboard and fabric**—Main St. Bedding Co. (R); 423-929-2260. *Web site:* www.linensoutlet.com. **Headboard**—Avery Boardman (T); 212-688-9681. *Web site:* www.averyboardman.com. **Headboard, fabric and trim**—Calico Corners (R,T); for stores: 800-213-6366. *Web site:* www.calicocorners.com. **Headboard**—ABC Carpet & Home (R); 212-473-3000. **Fabric**—AM Collections (T); 212-625-2616. **Fabric trim,** cotton canvas—B&J Fabrics, see above.

72 Mayne Line

Architect: **Thom Mayne,** Morphosis, 2041 Colorado Ave., Santa Monica, CA 90404; 310-453-2247.

Patterns of Behavior

Designers: **Benjamin Noriega-Ortiz,** 75 Spring St., New York 10012; 212-343-9709. **Suzanne Rheinstein & Assoc.,** 817 Hilldale Ave., West Hollywood, CA 90069; 310-550-8900.

Easton's Own

Pages 90 to 97. Designer: **David Easton,** Easton-Moss & Co., 72 Spring St., New York 10012; 212-334-3820. *Porch sitting area: Cushion fabric,* Les Alpilles—Lee Jofa (T); 212-688-0444. *Main room:* **Loveseat fabric,** Kitley; **bench fabric,** Apollo linen velvet; **table cover,** Kenmare damask; **Pillow fabric,** Arabesque chenille—Lee Jofa, see above. *Studio:* **Wall lamps**—Meilleur (M); 011-33-1-43-66-4513. *Master bedroom:* **Armchair fabric,** St. Rémy; **Ottoman fabric,** Moghul paisley; **curtain fabric,** Ashridge—Lee Jofa, see above. **Wallpaper**—Cole & Son (M); 011-44-208-442-8844. *Bathroom:* **Plumbing fixtures**—Czech & Speake (M); 011-44-208-980-4567. **Wallpaper**—Cole & Son, see above. *Guest bedroom:* **Headboard fabric,** Althorp—Lee Jofa, see above.

North by Northeast

Pages 98 to 107. Designers: **Katherine Bryan, Mark Hampton.** *Porch:* **Chandelier**—Juan Portela (R,T); 305-531-8585. **Striped upholstery fabric,** Antibes—Rose Cumming (T); 212-758-0844. **Side chair fabric**—Brunschwig & Fils (T); 212-838-7878. *Living room:* **Rug rug**—Gazebo (R,T); 212-832-7077. **19th-c rickshaw**—Juan Portela, see above. *Library:* **Upholstery and firescreen fabric**—Braquenié,through Pierre Frey (T); 212-213-3099. **Sisal rug**—Rosecore Carpet (T); 516-504-4530. *Dining room:* **Chair fabric**—Colefax & Fowler (T); 212-647-6900. **Rag rug,** custom—Gazebo, see above. **Decorative painting**—Lucinda Abbe, 307-739-9847. *Guest rooms:* **Curtain fabric**—Ralph Lauren Home (R,T); for stores: 800-578-7656. *Bathroom:* **Towels**—Porthault (R); 212-688-1660.

Three's Company

Pages 108 to 115. Designer: **Kim Alexandriuk Interior Design,** 1047 12 St., #9, Santa Monica, CA 90403; 310-394-8100. *Landscape architect:* **Joseph Marek,** 310-399-7923. *Garden:* **Teak and concrete table**—Joseph Marek; see above. **Landscape Contractor:** Lance Gonzales Landscape; 310-826-4906. **Hanging lanterns**—Overitas Village (R,T); 213-972-9105. *Entry hall:* **Paint,** Violetta 1102—Pratt & Lambert, see above. *Dining room:* **Paint,** Mexican Orange 1806—Pratt & Lambert; see above. **Tablecloth fabric,** Archive Duchess Toscane—Kneedler Fauchere (T); 310-855-1313. **Dining chairs,** Gio Ponti—Blackman Cruz (R,T); 310-657-9228. **Chair seat fabric,** coffee bean copper, Larsen—Oakmont (T); 310-659-1423. **Green wineglasses,** St. Louis crystal—Hermès (M); 212-759-7585. *Living room:* **Paint,** 314—Benjamin Moore, see above. **Area rug,** Latitude Series—Christopher Farr (R,T); 310-657-8708. **Light fixture,** Danish 1930s; **bronze horse; slate-top coffee table**—Paul Matra (R,T); 310-659-8190. **Sofa,** custom by designer, see above. **Throw pillows**—Neisha Crosland, Homework (R); 323-466-1153. *Red room:* **Paint,** Cranapple 1015—Pratt & Lambert (M); 800-289-7728. **Sofa,** custom, by designer, see above. **Sofa fabric,** Cunard Rose—Claremont Fabrics & Furnishings (T); 212-486-1252. **Nesting tables,** Zebra wood—Plantation (R,T); 323-932-0511. **Area carpet,** mid-century Belgian tapestry—Pegaso International (R,T); 323-655-8117. **Side table,** Dunbar jewelry cabinet—Downtown (R,T); 310-652-7461. **Bull's-eye mirror**—Christopher Lucas (R,T); 310-854-0022. **Chair,** custom by designer, see above. **Chair fabric,** Rio Corail, Orange—Manuel Canovas (T); 212-647-6900. **Red leather cube,** custom by designer, see above. *Bathroom:* **Chinese dragon carpet**—Y&B Bolour (R,T); 310-274-6719. **Custom painted stripe on walls**—Kim Alexandriuk Interior Design; see above. *Blue guest room:* **Paint,** 585 eggshell—Benjamin Moore (M); 800-672-4686. **French chandelier,** midcentury—Twentieth (R,T); 323-904-1200. **Gilt mirror,** Italian hand-carved—Downtown, see above. **Roman shade fabric,** bed cover fabric, [illegible] at Walk stripe blue brown—Lu[illegible] Thomas Lavin (T); 310-278-2456. **Vintage indigo wax cushion**—[illegible] (R,T); 323-934-8451. **Syrian table**—[illegible]

Chic's Lair

[illegible] Layla Moussa. *Web site:* [illegible]

[illegible] clay ...ryery; 203-862-9662.

Web site: www.askbarclay.com. *Contractor:* **Brian Conno** Decorating Contractors; 203-698-3460. *Garden:* **Plants-**mate Services Lawn Care; 203-879-4201. **Matisse colore wall brackets**—Barclay Fryery, see above. **Pitcher**—Sim Pearce (R,T); 203-861-0780. **Oil painting**—Cat Mondell 259-0259. **Blue-and-white delft**—The Dutch Connectio 504-269-9399. **Iron gates**—Elizabeth St. (R,T); 212-644 *Living room 1:* **Line drawing** by artist Leslie Mueller; 20 1023. **Wall and floor paint,** Black Panther, in high gloss Dover Cliffs—Ralph Lauren Paint (M); for stores: 8003 **Channel-back Barclay chair II**—Barclay Fryery, see abo **glass vases**—Pier One Imports (R); 800-447-4371. **Mah butler's tray**—Guild Antiques (R,T); 203-869-0828. *Liv 2:* **Line drawing** by Leslie Mueller, see above. **Fiberglass mask**—Fishe Brothers (R,T); 203-840-1345. **Sconces**—H Burton French Antiques (R,T); 203-661-8529. **Alabaster lamps**—Vaughan (T); 212-319-7070. **Chinese nesting tab** Tucker Robbins (T); 212-366-4427. **American side table-** Silk Purse (R,T); 203-972-0898. **Ottoman**—Henredon (444-3682. **Channel-back club chair; throw**—Barclay Fry above. **Fabric on chairs and ottoman,** Gweneth Linen— macher (T); 212-415-3900. **Iron jardiniere**—Elizabeth St above. *Kitchen/office:* **Wall paint,** Regimental Blue—Ral Lauren Paints, see above. **Bell jar ceiling light**—Guild A see above. **African tribal mask**—Tucker Robbins, see ab **Presario laptop computer,** model 1260—Compac (M); 8 1518. **Tiffany "T"pen**—Tiffany & Co. (R,M); for stores: 0649. *Desk:* **Black string shade**—The Light Touch (R,T) 629-2255. **Desk blotter; letter box**—Wagner's (R,T); 203-329-1234. **Sterling box; black leather books**—Aspre Gerard (R); 212-688-1811. **Pen**—Mont Blanc (M); 800-9 **Sterling sea urchin pencil sharpener**—Verdura (R); 212-7 3388. **Glass vase**—Pier One Imports, see above. **Parson-desk**—Barclay Fryery, see above. *Bathroom:* **Shower and hardware; shaving mirror**—Waterworks (R,T); for stores 899-6757. **Pedestal sink**—Urban Archeology (R,T); 212- 6969. **Monogrammed guest towels; toile toilet paper bo** nens (R); 203-629-3659. **One of three nesting tables**—Tu Robbins, see above. **Sterling and horn comb**—Tiffany & above. **English chair**—Guild Antiques, see above. **Ebon mirror**—Crabtree & Evelyn (MO); for stores: 800-272-2 **Waffle robe**—Undergear (MO); 800-853-8555. **Floor an tiles**—Greenwich Marble & Tile (R,T); 203-869-4773. *Be 1:* **1940s black leather wing chair and stool**—Elaine Dill tiques (T); 203-862-9662. **Pillow fabric**—Manuel Canova 212-753-4488. **Black string shade**—The Light Touch, see *Bedroom 2:* **Bamboo ladder**—Manderley Antiques (R,T); 861-1900. **Gray-and-blue wool flannel curtain fabric**—Cl Fabrics (R,T); 212-719-5153. **Curtains**—Ralph Domingue Upholstery and Curtains (T); 845-485-5248. **Matouk bed linens**—Lynnens, see above. **Blue bolster fabric**—Circle Fabrics, see above. **Throw**—Barclay Fryery, see above. **Cl** Tiffany & Co., see above.

128 Antonia's Line

Page 128 to 133. Designer: **Antonia Hutt,** Antonia Hutt & Assoc., 755 North Kilkea Dr., Los Angeles, CA 90046; 32 4949. *Dining room:* **Chairs**—The Bradbury Collection (T 657-3940. **Curtain fabric**—Silk Trading Company (T); 32 9280. *Living room:* **Slipper chairs**—Dragonette Decorativ (R,T); 310-855-9091. **Slipper chair fabric,** mohair—Larse 310-659-1423. **Sofas,** custom by designer. **Sofa fabric,** velv Manuel Canovas (T); 212-647-6900. **Turned mahogany co tables**—City Antiques (R,T); 323-343-9670. **Striped rug**— designed by Michael Young, through—Pat McGann (R,T 310-657-8708. **Table lamps**—Blackman Cruz (R,T); 310-6 9228. *Kitchen:* **Stove**—Thermador (M); 800-656-9226. *Be* **Bed,** custom by designer. **Lamps**—Dragonette Decorativ see above. *Outdoor seating area:* **Seating,** custom by desig Simplaform (M); 323-737-2305. **Seating fabrics**—Perenni (M); 310-360-1777; Giati (M); 310-659-9924. **Seating pipi** Pierre Frey (T); 212-213-3099.

134 Color Up!

Page 134: **Magazine Street Weave Fabric,** assorted colors mond Baratta, $53/yd.—Lee Jofa (T); 800-453-3563. *Pag* **Chelsea Secretaire** with bone accents in black, $4,200—F Martin (T); 800-334-8701. **Porcelain Fruit** by Katherine H ton, $475/pc.—Scully & Scully (R); for stores: 800-223-37 *Web site:* scullyandscully.com. **Colored stationery,** assorte ors by Ponte Vecchio/Piazza, $40/set of 25 gift enclosures envelopes; $48/set of 25 square correspondance cards and velopes; $56/set of 50 social sheets and envelopes—Distir Book Binding (R); 212-688-8777. **New London plaid fabr** gold/red by Diamond Baratta, $65/yd.—Lee Jofa, see abo *Page 137:* **Red-and-white-diamond patterned maple armch** antique black, $715—Ian Ingersoll Cabinent Makers (M); 237-4926. **Valdemar Gustavian cupboard,** pearl gray, $7,5 Country Swedish (T); 212-838-1976. **Ceramic dinner plate** red by Waechtersback, $40/set of 4—Sur La Table (MO); 243-0852. **Rollerball pen** in red by Recife, $36—Joon (R); 949-1700. **Diamonds & Roses print** in red by Diamond Ba $69/yd.—Lee Jofa, see above. *Page 138:* **Cobweb table; ba chair,** both painted mahogany, $4,138—IANUS et Cie (T); 24-IANUS. **Bamboo birdcage,** antique white, $150—ABC C and Home (R); 212-473-3000. **Sunny side print fabric** in ve by Diamond Baratta, $69/yd.—Lee Jofa, see above. *Page* **American Spirit bed** in Whythe Antique black finish by La $1,850—Colonial Williamsburg (R); 800-414-6291. *Web si* www.williamsburgmarketplace.com. **Tubo cotton sheets** i pavone by Pratesi, $1,360/qu.—Pratesi (R); 212-288-2315 **Basket trapunto quilt**, $995/qu.—Judy Boisson American Collection (R); 631-283-5466. **Silhouettes print fabric** by D mond Baratta, $69/yd.—Lee Jofa, see above.

140 Maine Chance

Restaurant: **Arrows Restaurant,** Berwick Rd., Ogunquit, ME 03907; 207-361-1100. *Web site:* www.arrowsrestaurant.com.

144 Mr. Tea

Designer: **Thomas Jayne Studio,** 136 E. 57 St., New York 10022; 212-838-9080; fax, 212-838-9654. *E-mail:* tjayne@thomsasjaynestudio.com. *Web site:* www.thomasjaynestudio.com. **Bombay Company** (R,T); 800-829-7789. *Web site:* www.bombayco.com.

larmarian *(Continued from page 32)*

ject, and we've got lots of designers o are ready to weigh in.

ar Marian,
e January issue is simply the best. ing in New York in tiny spaces es many design problems; features h as this offer brilliant solutions. anks!

Michael Bryant
via e-mail

ar Michael,
le January issue is turning out to a big reader favorite. Its popularity s encouraged us to bring you yet other issue devoted to small-space oblems and how to solve them. In t, besides repeating the "Tiny oms, Huge Solutions" issue next nuary, we are also now working on a otember theme called "Good-bye utter—How to Organize Every om from Top to Bottom." This ll take a considerable amount of search and lots of opinions and tips m experts—so we're starting now. y ideas?

aves for Roehm

ear Marian,
hank you for including Carolyne ehm's column each month in *HB*. n a great fan of hers and had been ondering if *HB* would feature her rk. You didn't disappoint me.

Olga Russell
via e-mail

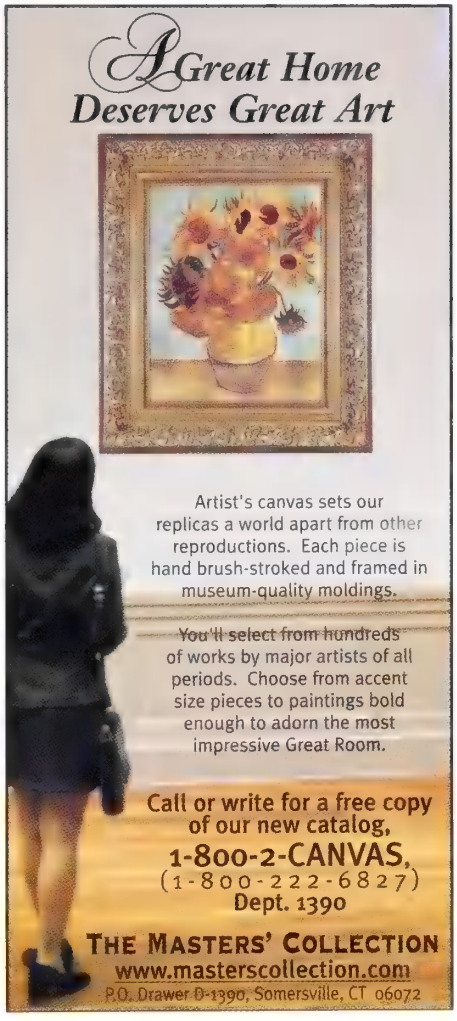
teel Deal

ear Marian,
ow did Molly Luetkemeyer edge her e-top storage cabinet in stainless steel "Molly's Folly" [January]? It looks eat.

Julie Drechsel
San Francisco, California

ear Julie,
ne storage cabinet was original to the me, but according to Leutkemeyer, ost comprehensive tile suppliers rry stainless-steel edging or metal e. She suggests you try searching on- ne for a retailer nearby. ●









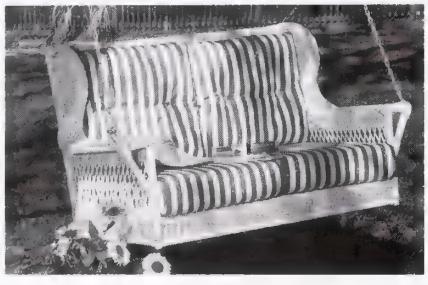
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encore

Roger Banks-Pye

{Breaking convention and championing invention}

WHAT A CHARACTER! Roger Banks-Pye, perhaps the most artistic designer ever associated with that doyen of decorating companies, Colefax and Fowler, was a true maverick. He covered floors with chintz, filled tiny spaces with huge furniture, piled books on every available surface, tarted up tatty old garden chairs with fancy couture slipcovers, filled a single room with 50 different patterns, used fabric inside out, and accented big-budget projects with throwaway cheap-chic items found during his beloved flea market and junk shop jaunts. His love of textiles—and a natural penchant for a sort of decorative serendipity—added immeasurable breadth to his 20-year career at Colefax and Fowler. Whether precious and pedigreed or anonymous and humble, the pieces Banks-Pye chose to decorate with achieved full glory only in their juxtapositions with other elements. He never designed a room in which furniture styles or fabric patterns and colors "matched." In short, if rules were made to be broken, Banks-Pye was the number-one demolition guy.

Strictly speaking, his signature style was that of Colefax and Fowler: a comfortable, charming take on the English country-house look, blended with a dose of slightly more formal 18th-century elegance. But what really made a Banks-Pye interior unique was its theatrical quality. Not surprisingly, he thought academic correctness was for the birds; ironic, playful originality was what he was after.

The Banks-Pye/Colefax and Fowler association resulted in some memorable rooms, including the residences of fashion designers [illegible] Valentino and interiors of the [illegible] Club. When Banks-[illegible] he had already [illegible] orators strive for: a [illegible] universally seductive [illegible]

Quote Unquote

- "Always scale up, not down. If in doubt, make it bigger."
- "Make a dark room darker."
- "A good chair should look like it could spring at you or hold you in its arms."
- "I hate white balusters: lots of sticks painted white look like a blind man's convention."
- "Like modern sofas, most modern beds are too low."
- "Old rugs are right in any house."
- "Changing patterns and colors in a small apartment makes for visual indigestion."
- "Never force your curtains into corrugated folds."
- "Proper-height tables give authority and dignity to a room."
- "There are moments when plain white walls might seem a relief. Those moments should be discouraged."









[(above) Banks-Pye was a fixture at Colefax and Fowler for 20 years. (top to bottom) Banks-Pye's spin on city and country, from HG's February 1995 and May 1997 issues: his trademark mix of patterns and color help turn a landing in a Manhattan brownstone, country house into a dining hall, French plastic chairs and [illegible] multiple furniture styles [illegible] his urban dressing [illegible] on "scenic muggers."]

housebeautiful

special family issue

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AGES
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COLORS
AND
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GROWN-UP
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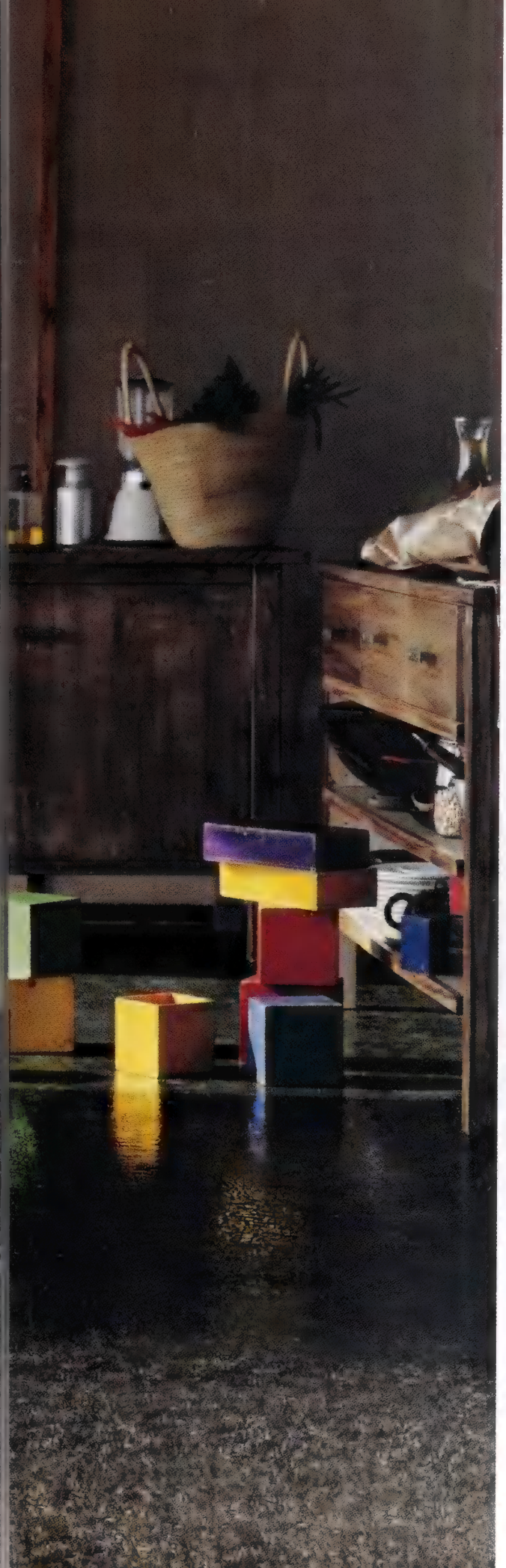
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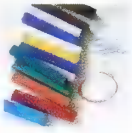
Vinyl

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It took a particular kind of eye to envision a crocodile floor in this home. The same eye that recognized kitchen chairs don't need to match in order to go together. Or that there's room in every child's life for simple blocks as well as 64-bit technology. Then again, it doesn't take much of an eye to see that vinyl can be extraordinary. As simple and as warm and as stunning as you dare to be.

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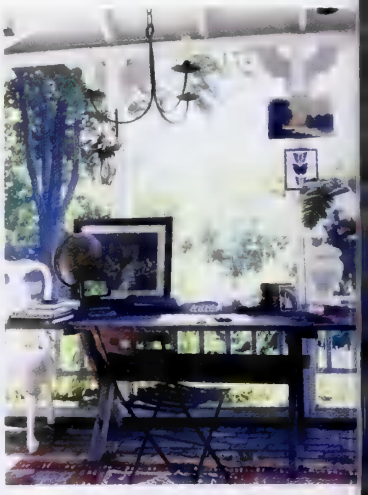
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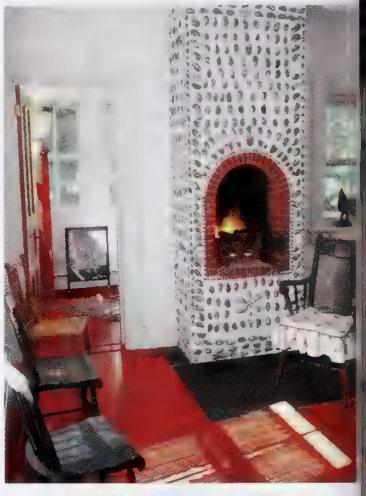
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The Cover
Three generations and a sum tuous Swedish backdrop gra an airy Stockholm apartmer
Photograph by Simon Upto


LAUREN
RALPH LAUREN

Writer William Irvine



Betty Goodwin "I have never met two women so in sync on every level," says Goodwin of Courtnay Daniels and her designer friend Suzanne Rheinstein ("Virginia Real," page 90). "They even cook from the same cookbooks! Their friendship explains why Courtnay's house turned out so beautifully." A native Angeleno, Goodwin has written articles for the *Los Angeles Times, Town & Country,* and *Bon Appétit.*



Kathryn Harris After working in commercials and feature film production in England, London native Harris ("Point, Counterpoint," page 134) moved to Los Angeles 12 years ago to become a production fellow at the American Film Institute. She eventually found her true metier as a magazine writer and now contributes articles about travel, design, and interiors to *Architectural Digest, Marie Claire,* and *Harpers & Queen.*



Ericka McConnell "I was born in the Bay Area, so Lisa's story reminded me very much of my own upbringing," says McConnell, who photographed author Lisa Michaels for this month's "Changing Places" (page 76). The New York–based McConnell, who has published her photos in *Travel + Leisure, Bon Appétit,* and *Martha Stewart Living,* is currently at work on a book about entertaining.



Eugenia Uhl Photographer Uhl ("Hot Dish," page 140) is a New Orleans native whose house once functioned as a pharmacy in the 1930s. "I lock my camera in the old narcotics cabinet for extra safety," says Uhl, who has published her work in such magazines as *Southern Accents, Essence,* and *Travel + Leisure,* as well as in two recently published cookbooks: *Commander's Kitchen* and *The Flavors of New Orleans.*



Lisa Michaels Michaels, who wrote this month's "Changing Places" (page 76), is the author of the memoir *Split: A Counterculture Childhood.* Her first novel, *Grand Ambition* (W.W. Norton), is inspired in part by her adventures in the Himalayas, where she got lost during a six-month solo journey at age 21. Her work has appeared in *Condé Nast Traveler* and *The Wall Street Journal,* among other publications.



Katie Ridder Interior designer Ridder ("A Room of Their Own," page 128) has a knack for both children and shopping: in addition to being a mother of three, she once ra her own home furnishings store on Manhattan's Upper East Side. A former editor at *House Beautiful,* she now heads a decorating firm, Katie Ridder Inc. She lives in suburban New York with her husband, archite Peter Pennoyer, and their children.


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Viva la **Feedback!**

Keep those cards, letters, and e-mails coming . . .



YOUR INPUT CONSTANTLY helps us call the shots on our upcoming editorial coverage. With more than 400 requests for more "small space" and "awkward room" guidance, we have decided not only to continue our January "Tiny Rooms, Huge Solutions" theme, but also to devote a fall issue to making your life even easier. Look for a "Good-bye Clutter: How to Organize Every Room of Your House" edition later this year. And thanks to demand, we will publish "Window Workshop: 101 Things You Need to Know About Window Treatments" in June. Other examples of the ask-and-you-shall-receive *HB* spirit is our second "A Reader Goes to High Point" contest. So many of you begged us to repeat it that it is firmly on our to-do list of annual events. For those of you who have not checked out our Web site lately, you might be surprised: we want you to help choose our covers. Log on to www.housebeautiful.com, vote for your favorite image and cover line, then see how your picks stack up against everyone else's.

Speaking of reader requests, this special Family Issue is the result of your suggestions. Many of you say you want to live "graciously and stylishly," but "must consider the needs and realities" of a house full of toddlers, shaggy dogs and preteens. Some of you want to hide with printed upholstery and patterned rugs ("We'll ... ers and replace our rugs when we need to"). Others tell us that "the joys of living with children you love" include choosing kid-, pet-, and chocolate-proof furnishings that are a long way from delicate. We agree with all of the above

China Shop

Dear Marian,
Where can we find the beautiful Venetian china pictured in "Smart Alex" [January]? If it's not available, can you recommend a similar one?

Adriano and Celia Pichardo
via e-mail

Dear Adriano and Celia,
Alexandra Von Furstenberg's china was made in Italy, with her husband's family crest hand-painted on each piece. The set was given to her as a wedding present. I am sure the Italian ceramic factory has a steep minimum order, but I do know of a beautiful china line that is very similar. It's blue and white and named for Marie Antoinette (some of the pieces are painted with her monogram). It's made in France and imported by the Blachère Group (800-641-4808).

Book Proposal

Dear Marian,
"Swatch Watch" is more than great—it should be a book. I know how expensive this small feature must be to produce ... but please don't ever stop.

Pamela Colangelo
via e-mail

Getting Possessive

Dear Marian,
I was appalled to see that the possess form of Rodgers was incorrectly prin in the article title "Mrs. Rodgers's Neighborhood" [February]. Even m fourth-grade daughter knows that th possessive form of Rodgers should b spelled Rodgers', not Rodgers's.

Charles B
Thompson Station, Tenne

Dear Charles,
Our copy chief, William Irvine, is a longtime disciple of a style guide called *Words into Type*, an excellent reference book. According to *WIT*, the possessive form of all proper nam is made by adding apostrophe and "s" to a singular noun or an apostro phe alone to a plural noun. Hence: Dickens's book, Adams's presidency, the Davises' house. The only exceptio (and this is at the discretion of the editor) is a word that would be diffi cult to pronounce, as when a sibilant occurs before the last syllable: Isis' temple, Moses' laws. Although prefer ences vary from publication to public tion, we are proponents of the final apostrophe "s."

(Continued on page)

Please e-mail Editor in Chief Marian McEvoy at mmcevoy@hearst.com or send your letters to Dear Marian, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

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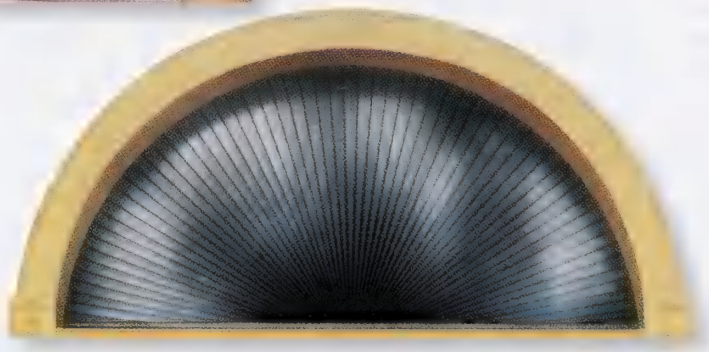




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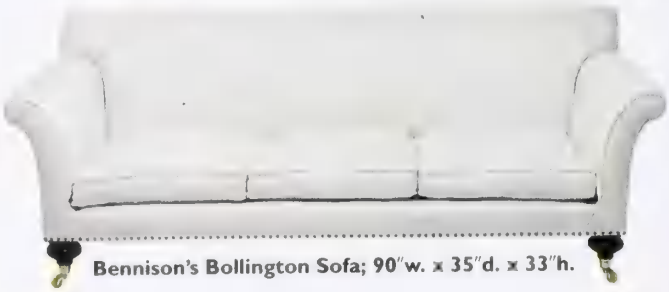
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Bennison's Bollington Sofa; 90″w. x 35″d. x 33″h.

Family Size

Bennison's Bollington sofa is big enough for almost any brood

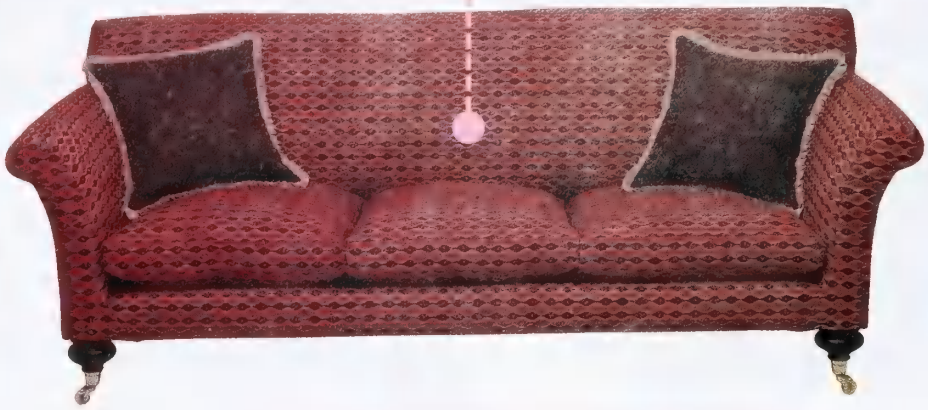
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THERE'S NO BETTER LONG-TERM INVESTMENT THAN A WELL-constructed, generously proportioned sofa with a classic shape. Bennison's three-seat, 90-inch-long Bollington sofa has it all: comfy down-filled cushions, a tight back, and a silhouette that suits almost every decorating scheme, from modern to traditional. We decided to test-drive it in nine family-friendly, nonsynthetic fabrics that stand up to sticky fingers and errant Cheerios. We also added two 20-inch-square throw pillows for contrast (and the occasional afternoon nap). Our upholstery expert, Carl Dellatore of D & F Workroom, helped us nail down specifics. >

China Seas' Charade (#2120-01) in brown on untinted linen through Quadrille, 100% linen; 54″w.
We ran this polka-dot pattern across the seat and back, which saved yardage. A single row of dots runs across all edges of the seat cushions and along the bottom of the frame. Solid brown linen welting along the seat and bottom edge of the frame anchors the busy pattern; we used the same linen on the pillows. Dark colors always pull the eye in on a horizontal piece.


SCHUMACHER



Robert Allen @ Home's Hi and Dale by Susan Sargent 100% cotton; 54″w. Because its repeat is small, this horizon zigzag pattern was railroaded across the sofa's seat and back We found a cotton broadcloth in the print's darkest hue for t pillows, which are trimmed in a pale pink linen, sewn with a half-inch fan-edge French kni pleat. The pleats echo the fabr wavy pattern.

Brunschwig & Fils' Oh Susannah (#79530-207) in sky blue; 51% linen, 49% cotton; 54″w. We centered this summery pattern's white orchids on each seat cushion and both arms. For pillows and welting, we chose inexpensive lime-green linen.





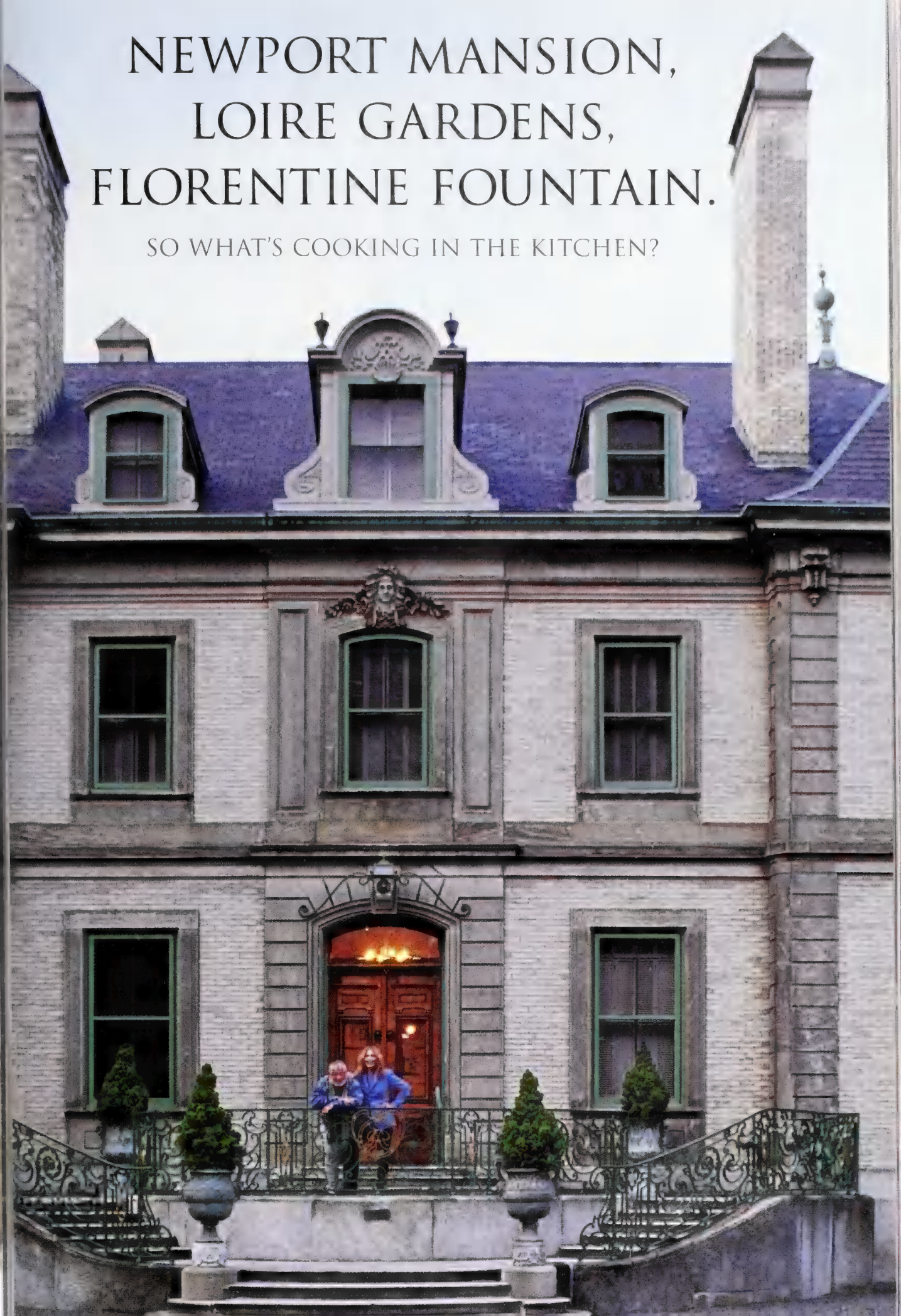
Raoul Textiles' Kala (#132B81) in plum through AM Collections; 100% linen 49″w. The repeat in this large-scale floral is slightly irregular. You must lay out the fabric on the sofa before choosing when to match the pattern. The tiny leaves are picked up in the pillows' jade green linen; crisp welting is in bright red linen.

Bennison's Dragon Flower in original on beige, 70% linen, 30% cotton; 55″w. This tree of life print features two large organic motifs, both of which are centered on the sofa's back. Because the print is so elaborate, there was no need to get matchy-matchy; the trim is self welt. A simple red linen on the pillows echoes the red in the print; the gold pom-pom trim repeats the fabric's circular swirls.



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Kravet's #13649 in color 505; 100% cotton; 54″w. We eyeballed the fabric as it came off the bolt, so that the dark blue stripe would run vertically, making the sofa look taller. The fabric was cut on the bias for the welting and the pillows, which required extra yardage. An inch-wide hot-pink raffia trim outlines the pillows.

Manuel Canovas's Le Drap (#4419-60) in mer through Cowtan & Tout; 100% wool; 59″w. A solid fabric demands clever details to add interest. Two-inch-wide purple grosgrain ribbon was applied along the bottom of the frame; for the pillows, it was mitered and inset one inch. On the seat cushions, we folded the ribbon in half to make a flange trim. The sofa's arms have no welting, which makes for a clean look.





John Robshaw's #JRLC 31 through AM Collections; 60% linen, 40% cotton; 58″w. This hand-blocked lattice print is slightly irregular in color saturation, so we were careful to lay out the pattern evenly. To complement the fabric's soft, washed look, we used no welting. We trimmed the pillows in a half-inch looped brown raffia.

Donghia's Espadrille in color 04 Monaco; 100% cotton; 54″w. The asymmetrical repeat of the stripes did not fit the sofa's width evenly. To make it symmetrical, we cut the stripe and seamed it so that the pattern would line up in the center of the sofa back. To match the stripes, we flipped one side of the seam upside down to create a mirror image. For contrast, we ran the stripes vertically on the sofa back and horizontally on the cushion edges and pillows. To keep the look modern, we used no trim.



Nuts & Bolts

- *Before choosing fabrics for furniture that gets lots of wear and tear, think about cleanability. Many fabrics can be prewashed for easier spot-cleaning or fiber-sealed for stain resistance. Check with your upholsterer.*
- *To make horizontal furniture look taller, use fabrics with vertical patterns and add contrasting pillows in corners to draw the eye.*
- *Sofas with loose seat and back cushions are comfortable but they tend to look sloppy with lots of use. A sofa with a tight back and loose seat cushions is still comfortable but has a neater look.*
- *Furniture on casters tends to roll. To make sure your sofa doesn't take off, put skid pads under the legs or make sure the two front legs are resting on your carpet.*


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Writer Mario López-Cordero



Haute Hotel

Healdsburg, California Northern California's Sonoma County has traditionally played low-key second fiddle to its more touristed neighbor Napa, but the recent arrival of luxe lodgings may be changing that dynamic. Located amid the historic buildings and shops of Healdsburg's town plaza, Hotel Healdsburg offers a spa, stunning pool, and the Charlie Palmer–backed restaurant Dry Creek Kitchen. *Hotel Healdsburg, 25 Matheson Street, Healdsburg, California; 707-431-2800.*



Designer Dossier Globe-trotting decorator Kathryn Ireland, who divides her time between Southern California and southern France, says her favorite travel spots revolve around food. "My sons love the Can Rafa in the old port in Cadaqués," she reports. "They start with the black rice and squid and then devour the homemade mint ice cream and *crema Catalana.* Then we go to this amazing pottery store next door that sells beautiful, inexpensive hand-painted pottery." *Can Rafa, Passeig del Mar 7, Cadaqués, Spain; 011-34-972-15-94-01.*

New and noteworthy in May



Bookshelf

Oscar de la Renta (Assouline; $30) offers a comprehensive look at the fashion doyen's oeuvre, including photos of his private residences, like the Punta Cana estate in his native Dominican Republic. Oscar Niemeyer (Assouline; $30) showcases another formidable Oscar: the man who was named chief architect of Brasília in 1957 and designed many of the capital city's buildings. A. Quincy Jones (Phaidon; $60) chronicles the career of a mid-century trailblazer who worked in Southern California and was an early proponent of "green" design. The Grammar of Architecture (Rockport; $30) takes a ground-up approach to its subject, with 750 illustrations that enlighten expert and beginner alike.

Art Smart

Beautiful Botanical



The rare illustrated manuscripts and books gathered in "Plants and Gardens Portrayed," at the New York Botanical Garden through July 31, span seven centuries, from an 1190 edition of *Circa Instans* to the circa-1810 *Le Liliacées,* in which the amaryllis above appears. *718-817-8700.*

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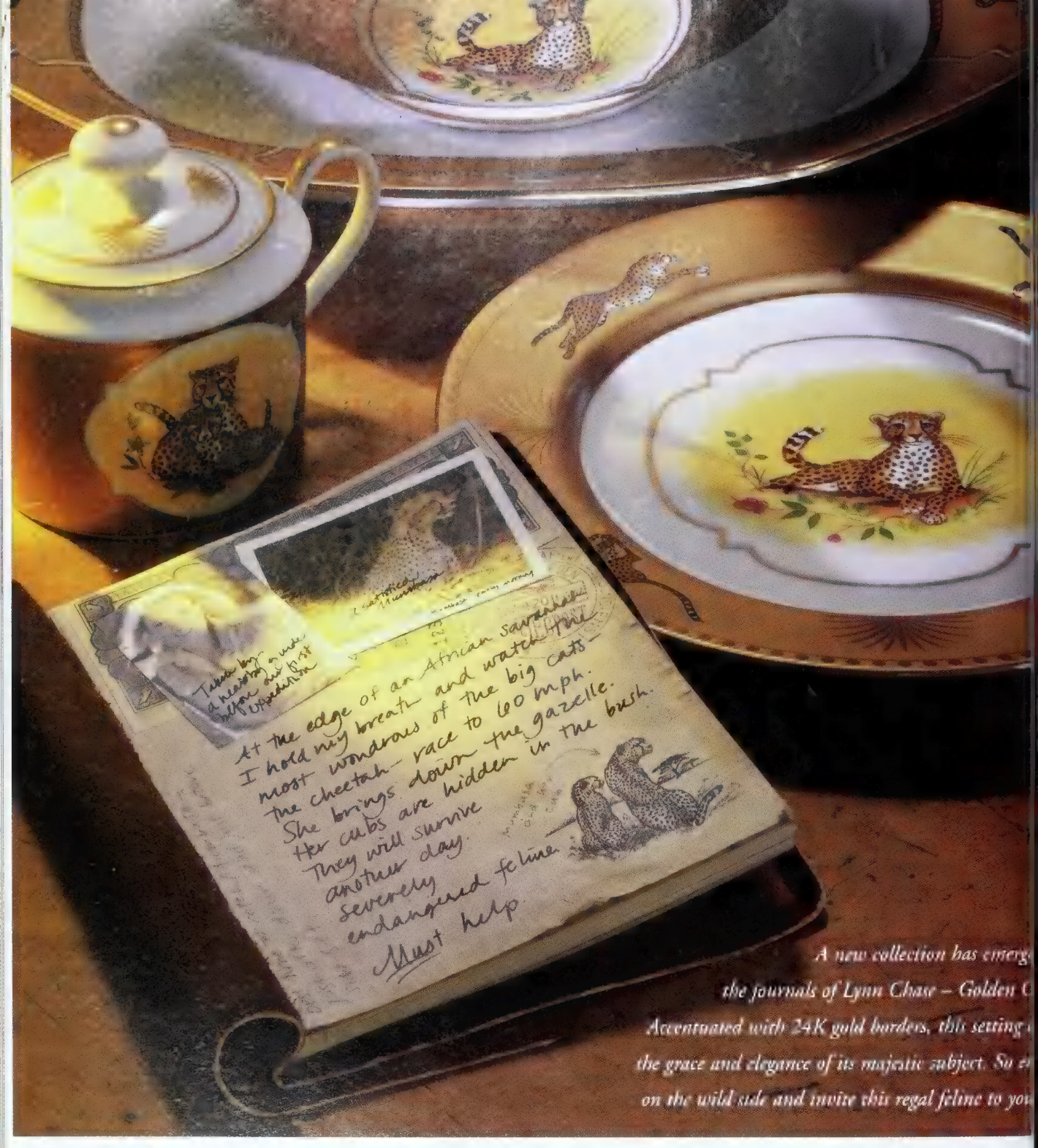
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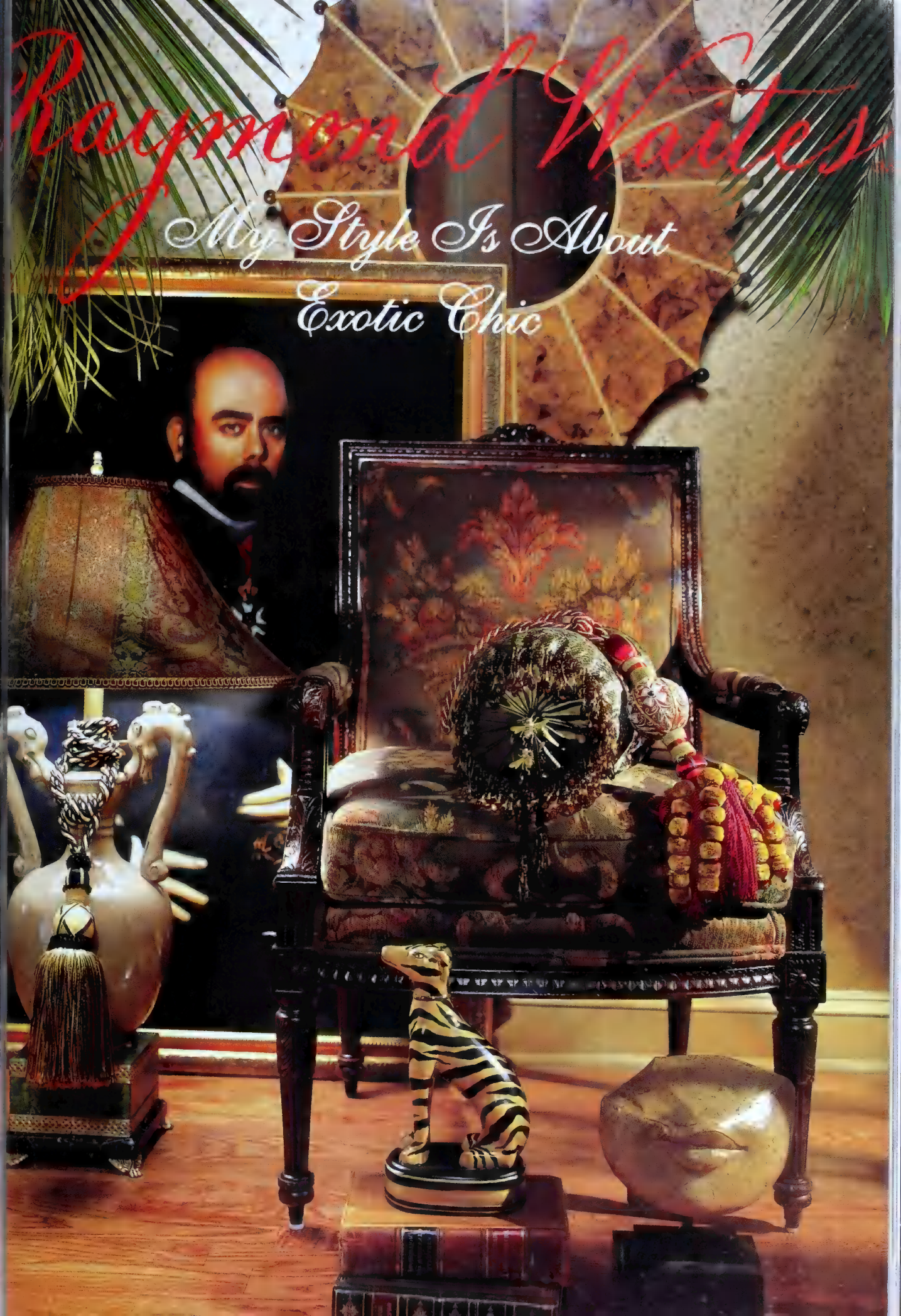


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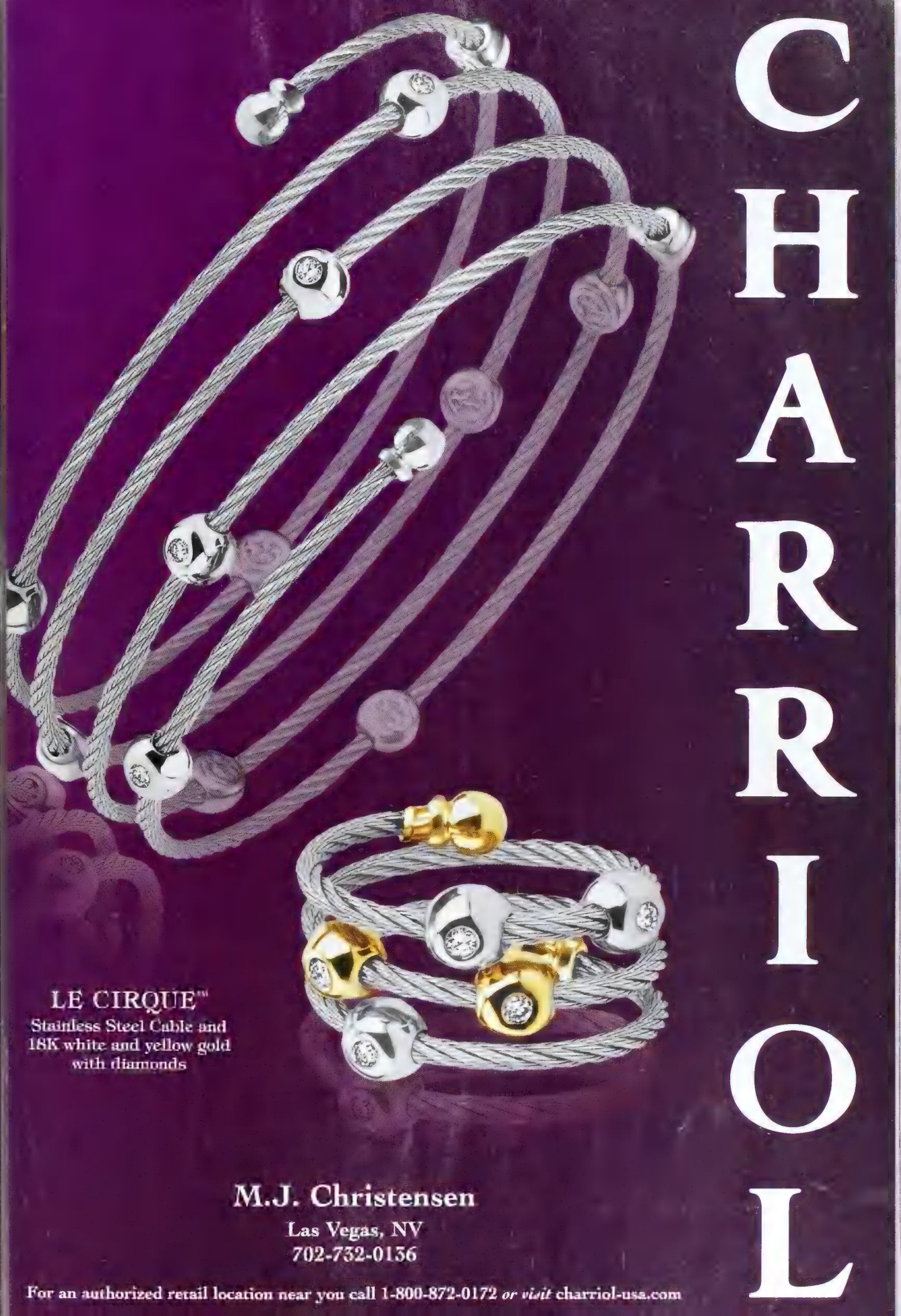
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[below] Leigh and Leslie Keno sit down and think about the magic of a Chippendale child's chair, proudly shown off by Leigh's son, Brandon [right].



He Said, He Said

A child's chair can sometimes be much more than child's play



IMAGINE A CHILD'S DELIGHT IN HAVING A CHAIR JUST HIS size that matches his father's. Whether for practical use or make-believe, children's furniture seems to possess magical qualities. This circa-1765 Chippendale mahogany child's chair is an excellent case in point.

Leslie Keno: As a furniture form, armchairs are very inviting. The arms have elbows and handholds with knuckles, just like people do. They're open, as if reaching out to someone. >

Portrait Lizzie Himmel **Writers** Leigh and Leslie Keno

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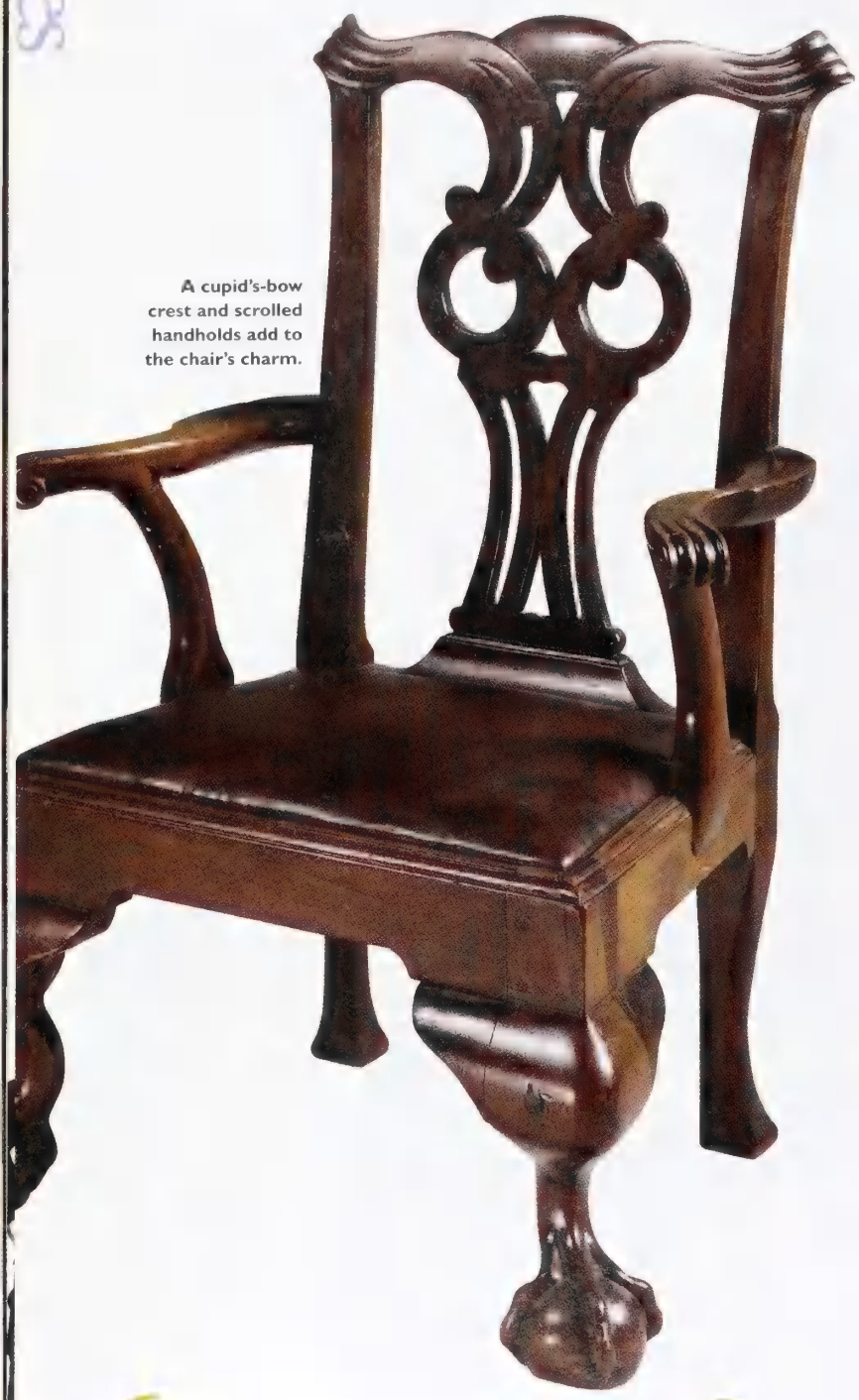


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A cupid's-bow crest and scrolled handholds add to the chair's charm.

Leigh Keno: Antique armchairs also give yo a sense of history because many other people once sat in them. This example is a Chippenda mahogany child's armchair, made in Boston or Salem, Massachusetts, around 1765.

Leslie: It has a cupid's-bow crest above a spla with accentuated carved and swept-back ears. The splat has a classic Boston pattern, with int laced pierced strapwork; it's flanked by shapely arms with scrolled handholds and an interestin scooped-out elbow area. The little seat's molde rail encloses a slip-in seat cushion. The seat is raised on short cabriole legs ending in claw an ball feet with retracted side talons, which is sig ture Boston. The ball is slightly flattened; the r legs are square and somewhat flared.

Leigh: The chair also retains its original mapl seat cushion frame with some of its original we bing and muslin. The seat frame has never bee taken apart, and it wasn't cut down from a big chair. The shallow rail and molding profile alo the top edge are distinctive of an entire group full-size Salem and Boston chairs from the sam period. Although he was fabricating a child's c the cabinetmaker didn't stray far from the nor

Leslie: A highly stylized chair like this one ac ally shows how much children of the time were expected to behave like adults. Portraits painte during the same period usually depict children very serious in demeanor and dress.

Leigh: The head of the house was expected t in an adult-size counterpart, so this chair woul have been for a very special boy or girl. It has a the bells and whistles.

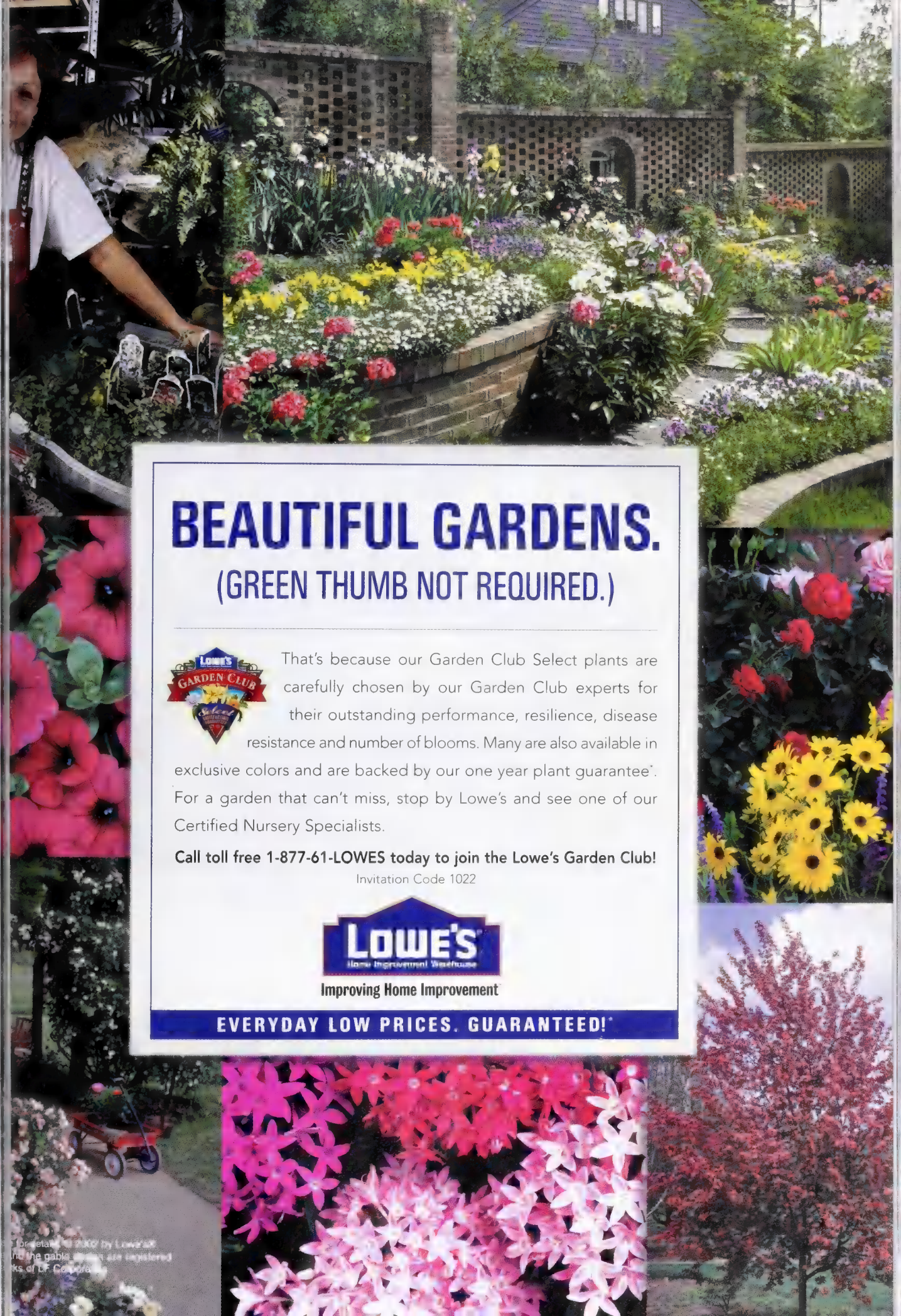
Leslie: Where did you find it?

Leigh: In a small New York auction house. I remember walking in and seeing it at a preview The first thing I did was reach down, pop up t maple slip-in seat, and flip it over. It was clearl period frame with holes from 18th-century nail Then I saw the original muslin and webbing. T was no question that it was an 18th-century fra It had been catalogued as a Chippendale-style copy. The estimate was under $1,000.

Leslie: It was a real sleeper.

Leigh: I had microscopy done, and it turns o that the splat and crest rail have slightly later s face histories than the rest of the wood. But it doesn't matter because I never intend to sell th chair. I've given it to Brandon, my four-year-ol son, who had a very adult lunch of pizza in it today. He's proud of it. He says, "There's my chair, Daddy."

Leslie: He's one lucky boy.



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In her Chicago office, designer Alessandra Branca does as the Romans do

Ciao, Bella!



Photographer Dana Gallagher **Writer** Christine Pittel **Producer** Elizabeth Mayhew

Alessandra Branca assigns baskets for every design project. The Georgian-style chair by Four Nations is covered in Clarence House's Calicot plaid.

In Rome, where Alessandra Branca was born and bred, many a business transact is sealed over an espresso. So when Branca moved to Chicago and opened her own inte design firm, she insisted that her clients would have the pleasure of lingering over coffe at her new office downtown. In the high-ceilinged, generously proportioned space, one can comfortably peruse a newly acquired print or debate the merits of a Louis XVI arm chair. The decor and furnishings naturally follow suit—muted backdrops, luxurious fabrics, fine antiques—except for a trademark Branca twist: one brightly painted lipstick-red wall.

Branca lives a typically hectic American life—juggling a husband, three children, a business– and achieves the same kind of balancing act in her interiors, blithely mixing American antiques, French toile, and chinoiserie in a Connecticut house or Caribbean colors, Anglo-Indian furnitur and Portuguese tiles for a Bahamian retreat. "I love 18th-century furniture, but that doesn't mea design 18th-century interiors," she says. "I don't do period rooms, although I may follow classic principles. Symmetry is a trusted friend. An office doorway is flanked with elegant chairs, uphq covered in simple mattress ticking embroidered with a chinoiserie silhouette. "Everyone expects [illegible] but not ordinary," she says. "I love to tweak perceptions of high and low."



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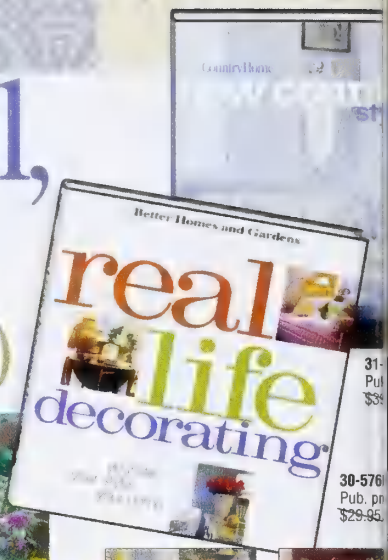
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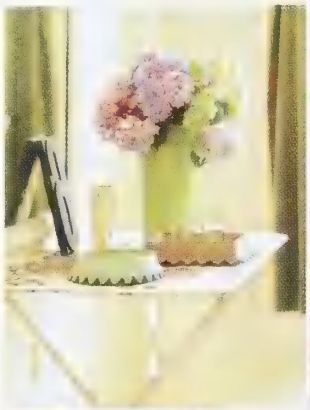




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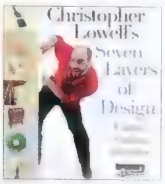
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Photos: Top left, Better Homes and Gardens® Flea Market Decorating, right, top and bottom. © Photodisc.

[right] Ribbon crisscrosses a bulletin board outside the conference room; Branca designed the parchment-shaded lamp. The caned chair seats are covered in Cowtan & Tout's Le Brun. The embroidery on the red-and-white ticking is by Lesage. [below] A leather-framed nailhead-trim mirror hangs above an Italian Renaissance Revival table, another Branca design. Her mother paints the office's botanical watercolors.





"I love details—I'm obsessed with them. That's why I do this for a living

tips *Branca's Bullets*

- *Baskets are great organizing tools and also keep visual clutter to a minimum.*
- *Bulletin boards work anywhere: kitchens, kids' rooms, libraries. I'd like to design one for a car!*
- *Don't forget engraved stationery. I just feel better writing on a fine sheet of paper with a good pen.*
- *Everyone in the office carries pads of paper with a quarter-inch grid. We can dash off scale drawings almost anywhere, even in a taxicab.*
- *Every piece of fabric we show to clients is neatly trimmed with pinking shears. Presentation details make a difference.*
- *Play music. It gives the day a "beat" and [illegible] helps [illegible] office quiet.*

The handmade element is another constant in both her work and workplac "In Italy, if you need something, you have it made," says Branca, who is curren designing her own line of furniture, embellished with her signature grosgrain r bon trim. "I love details—I'm obsessed with them. That's why I have to do thi for a living." In the office, her meticulous manner extends to the way that proj are organized. Every client is assigned two baskets, each hung with a handwrit name tag. One holds fabric samples, floor plans, and snapshots of suggested fu ture, with watercolor renderings of each room. The other holds construction drawings, with samples of hardware, finishes, and millwork. "Baskets are wond fully portable. You can carry them from desk to conference room or out to the site. When you put them back on the shelves, they still look very neat and clea

Her own desk is not nearly such a marvel of organization, but rather a big table that tends to become a repository for various piles—vintage design book favorite toiles, black silk marabou fringe—until it is swept clean. One wall is covered with a ribbon-trimmed bulletin board. "It's a fantastic way to organize information so that it's all right there in your face," she explains. "I tack up no from my husband, photos of my children, images that I find inspiring. Everyon in the office has one; they're like diaries. We all really live in this space." There music—from Ella Fitzgerald to Sting—playing all the time, and dimmers on ev lights. "I don't bring my personal life into my business, but I make my business more personal by accommodating people," adds the designer, who keeps drawi filled with clients' favorite snacks. "If you don't pay attention to the tiny [illegible] why should you be entrusted with the big ones?"


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The ultimate do-it-yourselfer, Carolyne Roehm shows how to make a children's party memorable



[this view] Roehm's goddaughter Volga, draped in blue tulle, takes in the Halloween table and the gentleman on her left. Roehm found inexpensive candelabra in junk shops and used a spray can to spin cobwebs. [left] Roehm puts the finishing touches on her witch's cape.

Just for Kids

Photographer Stefan Studer **Writer and Producer** Carolyn

THE DOUBLE-HEIGHT WHITE CLAPBOARD STUDIO WHERE I WRITE BOOKS ABOUT ENTERTAINING, design, and style also functions as a dream laboratory for putting on events, such as the Halloween party I threw last fall for three of my favorite little goblins and their friends. I've loved Halloween since I first started creating and wearing my own costumes, and I thought it would be fun to do a Halloween party for children. While I like the traditional black and orange of Halloween, I had a vision of the girls as flowery sugarplum fairies in clouds of lilac, soft green, light blue, and pink tulle. To [illegible] I shrouded the room in silver and smoky gray. Like a spider on a spree, I [illegible] spun cobwebs with a spray can, and strung up >



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cardboard crows and bats to flit through the air. More shredded cheesecloth oozed across the dining table and over the edge, pooling on the floor. Hidden lights turned the gauzy fabric into vaporish clouds of smo

The children, dressed for trick-or-treating in their ballerina tulle, gathered at my house for a march through the woods to the studio. Wearing a witch's cape that I sewed myself, I led the way while scary mu echoed through the pines. A ten-foot-tall ghost (on plasterer's stilts) with Spanish moss for hair and a hollow-eyed mask beckoned the awestruck children to the front door, where a cackling cook ushered ther in. It was the nightmare of their dreams.

tips Roehm Economics

- *Flea markets and junk shops are good sources for cast-off props and chairs that can be spray-painted or swathed in fabric according to your party's theme.*
- *Chicken wire is an excellent material for creating shapes such as ghosts. After molding the figure, drape it t cheesecloth (another invaluable, cheap material), then sponge the cheesecloth with fabric dyes to "personal ize" the figure. Cut eyes and mouths out of felt and glue them on. If you want to hang the figure, use filame*
- *For centerpieces, use what's right outside your door, such as branches and leaves. Decorate them with spray paint and attach party-specific rubber figures and accent pieces from toy stores.*
- *Buy lots of fabric such as tulle (affordable, magical, and a favorite of little girls) and use it to make costume Kids will always feel special wearing your handmade creations.*
- *Use floral spray and spray paint in abundance, from coloring props to decorating temporary walls.*
- *Always put a small party-themed toy at each place setting to keep children occupied until the food arrives.*
- *Gear menus to the guests: you can't go wrong with chicken fingers, macaroni and cheese, and hamburgers.*



Jamie, Volga, Susana, and Lily in their tulle ballerina skirts; Roehm dyed the T-shirts and tights in Rit and used artificial flowers from a craft shop to make the crowns and masks

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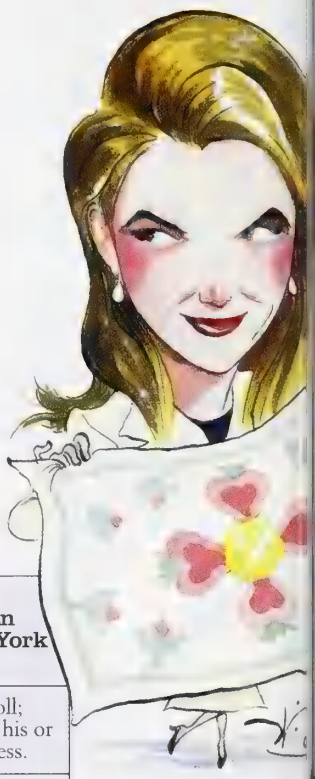


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Parent Trap

What makes a great kids' bedroom? Decorators Victoria Hagan and Brian Murphy know their ABCs

Designer	Brian Murphy New York, New York	Victoria Hagan New York, New York
Bringing up baby	Don't make a baby's room too juvenile.	A baby is not a doll; a little extra space in his or her room is priceless.
Girls	Lilac, white, apple green.	Cornflower blue.
Boys	Black, white, and red.	Fire-engine red.
Window dressing	Blackout shades.	Roman shades with blackout shades underneath.
Underfoot	Wool carpet, plus a no-food-and-drink-in-the-bedroom rule.	Anything dark. Karastan's dark-green Fortitude wears like iron.
Fun furniture	IKEA and Maine Cottage.	Pottery Barn.
Any antiques?	I love iron beds and painted spool beds.	An old dresser.
Deck the walls	Hang artwork and posters on cork to avoid damaging walls.	Hang antique quilts and framed color photocopies of kids' favorite illustrations.
Bright ideas	Light fixtures flush with the ceiling.	Sconces and overhead lighting; avoid wiring.
Two can share	Put beds on opposite sides of the room, creating a play space in between.	No bunk beds for kids under five; trundles are ideal.
Kids' cooperation	Children under ten should have no decorating input; over ten, for favorite color only.	Children should have decorating input at an appropriate age. I was never asked as a kid, which may have affected my career choice!
Money well spent	A good mattress.	A good carpet.
Money wasted	Elaborate curtains and valances.	Expensive bedding.
Time to redecorate	When a room is done simply, never. Buy new sheets and bedspreads to give children a change.	When functions change: crib to bed, LEGOs to computer.

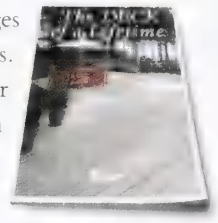
"Don't make a baby's room too juvenile"

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Illustrator

Maurice Vellekoop

Producer

Mario López-Cordero

Child's Play

Furnishing a tot's room from the Web is a piece of cake

The Sophisticated Toddler

If your children exhibit decorative tendencies, indulge them with furniture from **www.citycricket.com**, such as this sailboat bench and table or a scaled-down toile-covered armchair.





Sleeping Beauties

Among the wares on display on **www.landofnod.com** are these colorful kid-size sleeping bags. Check out the playful enameled bath bucket, too.

Color Coordinated Charlotte recently got a sweet tip from a decorator friend: order M&Ms in custom hues from **www.colorworks.com** and set them out for kids of all ages.



Daisy Chain

Kids will have a field day on **www.potterybarn kids.com**. From curtain rods to window seats to multicolored rugs, it offers [illegible] from A to Z.

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Surf the Paris flea market Stateside for these family-friendly goods



Springtime in Paris has never been so alluring. 1stdibs.com founde Michael Bruno has gathered sc choice finds from Clignancour is offering them exclusively to readers in a special sale on Ap and 18. Use this issue's code, 1 to log on to **www.1stdibs.com** ar bid on such items as a pair of love seats t Bruno admires for their scale and cozine



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Arriving Where We Started

No one was more surprised than Lisa Michaels when rural California called her back

THE FIRST TIME I HEARD THE PHRASE "You can't go home again," I thought: who would want to? I was in my early 20s then, and whatever fondness I had for Potter Valley, the tiny Northern California hamlet where I grew up, it did not include the life I had led there.

My mother and stepfather and I had pulled into town in 1971, not in a moving van, but in a U.S. Mail truck, bought at a government auction and furnished with Oriental rugs and a wood stove. They were East Coast transplants looking for a place to get "back to the land." Soon the two of them bought a house on a river, where they set up a new life: *My Antonia* meets *The Whole Earth Catalog.* They grew vegetables in the rich alluvial soil, made pottery, and started a never-ending stream >



Author Michaels with Joshua (left) and Ethan

Photographer Ericka McConnell **Writer** Lisa M

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of house projects: popping out bay windows and skylights, building free-form retaining walls faced with sandstone. It was all done with sweat equity and cheap or salvaged materials. To pay the bills, my mother worked as a substitute teacher, and my stepfather tended the irrigation ditches for the town water district, riding the back roads on a motorcycle, a shovel and hoe lashed to the side in PVC-pipe holsters. I grew up wild in that place, pedaling my bike around town with friends, stopping under the old white concrete bridges to swim in the Russian River, cool and slow-moving, edged by pennyroyal and rocky beaches.

But by the time I reached high school, I was crushingly bored. I shunned the swimming hole and stayed home talking on the phone with my girlfriends. "What do you want to do?" one of us would ask on a Saturday night. It was a pointless question, because there were only a few options: go to the single-screen theater in town, which showed the latest Schwarzenegger or Stallone movie, or sit in the Safeway parking lot waiting for word about a party (a bunch of teens drinking beer around a pile of burning tires).

As an indoor creature, I turned my eye on the failings of our peculiar house. My mother was an extraordinary gardener, but she neve cared much about decor. Our livi room had wall-to-wall yellow-and- orange shag carpeting when we arrived, and it was still there ten years later. When I groused about the lack of style and polis my mother—in a way that seems appealingly laid-ba to me now—said, "You c make it look any way you like." Alas, I was a decora tor with carte blanche an no budget. And no matte how long you stand with your han on your hips, visualizing, there is only so much you can do with a b vinyl beanbag chair, a round fake- lacquer chinoiserie table, and a beige sofa bought at a factory outl

Of course, this wasn't just abo appearances. I was chafing at the limits of my power. The valley

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ere I grew up was beautiful, but I
n't choose it. I couldn't wait to
ape to the city, where no one in
supermarket knew your mother,
ere you could be anonymous,
pe-shifting, and free. When I did
away, at 17, I swore I would never
ve back to a place where they held
nster-truck rallies at the fairground
l the locals had a passion for 4-H
l Hank Williams, Jr.

For the next 15 years, I told myself
uld not give up my city pleasures:
s filled with intriguing strangers,
io stations that played reggae and
l, shoe shops selling five varieties
quare-toed black boots. I lived
succession of apartments—in
Angeles, San Francisco, Seattle—
vly accumulating the trappings of a
re bourgeois life: the tansu chest,
vintage silver candlesticks, the rug
n Turkey. Then a year ago, my husband, Mauricio, and I packed up these things and moved to a small town just an hour south of my childhood valley.

A great many things had pushed us in this direction. Mauricio was a doctor and wanted to live in a rural town where he could set up an old-fashioned general practice: everything from delivering babies to treating strep throat. And I was expecting twins, a joyous and at the same time terrifying prospect, which made me want to be near my mother's capable and generous presence. All these were sound reasons, but there were deeper ones: I felt an almost physical longing for the peace and beauty of my childhood—for a house surrounded by meadows and gardens, tucked away in some quiet cleft. While I had trudged through my adolescent years griping about the backwater in which I lived, the look of my hometown hills at dusk had been imprinted on me: the soft, rumpled mountains with their patchwork of live oaks, redwoods, and dry meadows; the pine-topped ridges that look like sleeping lizards; the river canyons that cup the light like pilsner.

I can pick the exact moment that cemented our decision to move. My husband and I were living in a rented house in Seattle, where he had another year left in his residency. We had a small backyard, covered mostly with decking, where I planted a flower bed with shaggy purple perennials, giving me a reason to call my mother for advice. One day, while standing in my kitchen, I heard a terrible cracking sound. I ran outside to find a backhoe demolishing the house behind ours. The driver was lifting his enormous shovel and slicing down through the roof. It looked like a fork taking bites of cake. When the house was reduced >



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to a pile of shattered wood, he rippe
out the fence and all the trees. Wher
was over, I stood in my yard staring
a mud lot, a plastic Porta Potti, and
busy avenue behind. I felt as if some
one had yanked out one of my teeth.

My backyard gardening didn't ha
the same allure after that. For month
the adjacent lot stood empty. Once
in a while I'd be out weeding, feelin
strangely naked, when a vagrant wou
stop by to use the portable toilet. I
wouldn't know whether to avert my
eyes or wave. Eventually, a four-unit
apartment building went up on that
postage-stamp-size lot. It towered ov
our deck and dwarfed the houses on
either side. There is nothing like the
condoization of your neighborhood
make you dream of the sticks.

Finally, last summer we bought a
house nestled at the edge of Healds-
burg, a wine-country village in Sono
County. Across the valley I can see t
corrugated green swaths of vineyard
that put this place on the map. In fa
the countryside looks precisely like
childhood landscape—lush in winte
gold in summer—but there are diffe
ences. I picked a town an hour close
to San Francisco, a swank spot wher
can buy kalamata olive bread and se
an art-house movie, where the furni-
ture shops sell sleek velvet couches
and Indonesian teak chairs. I haven'
had to give up all my favorite elemen
of urban culture, just the endless var
ety. There are two bookstores in
Healdsburg instead of ten, and a sin
good shoe store. But I found the caf
where I can get real espresso and *Th
New York Times,* and one is all I nee
Meanwhile I'm savoring the tranquil
lity and quiet. When I lived in San
Francisco—in Noe Valley, a gentrifi
part of town—my car was broken in
so many times that I left the doors
unlocked to discourage thieves from
shattering the windows. Now I laug
when the police log in my local pape
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(Continued on page

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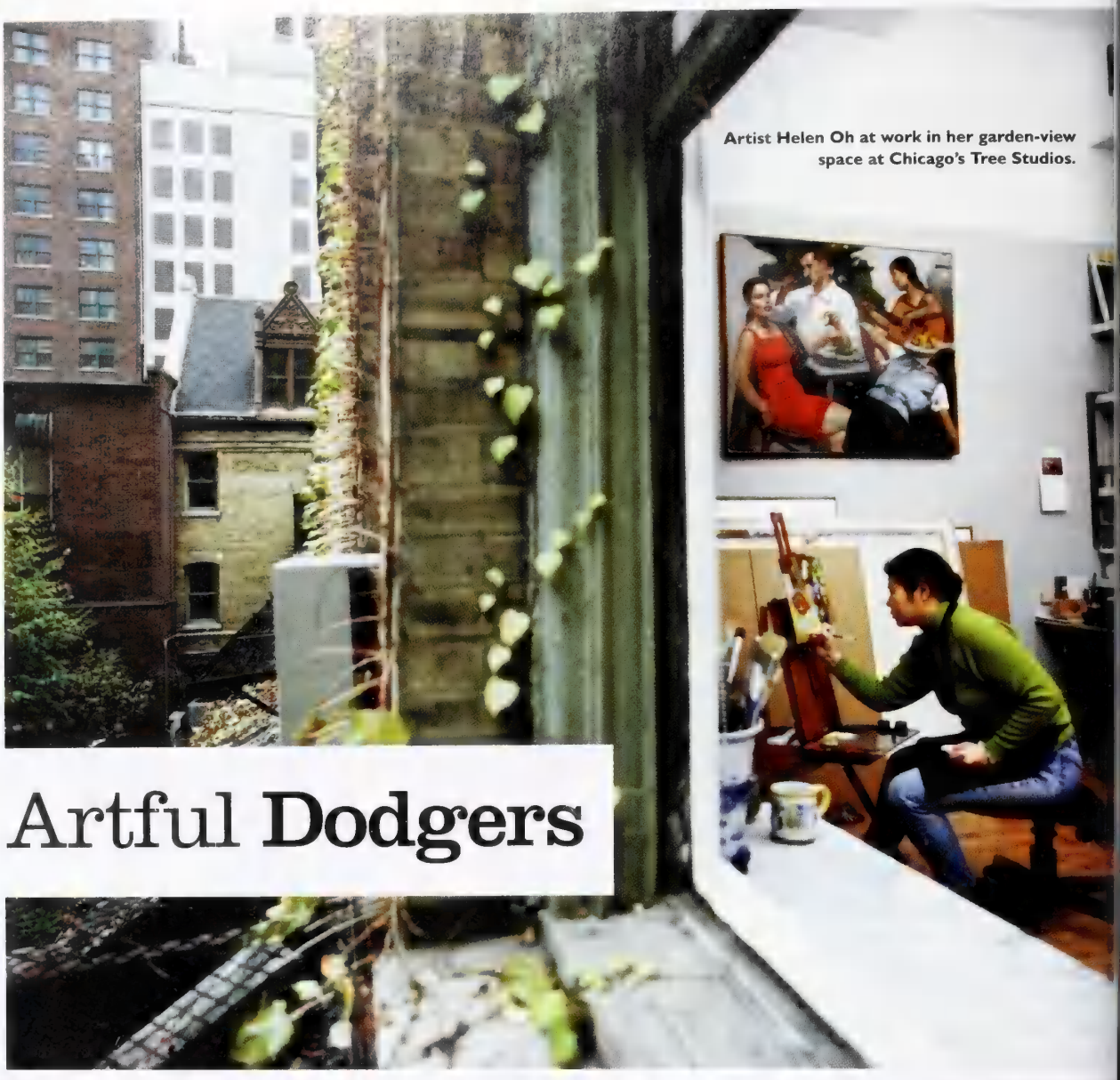


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Artist Helen Oh at work in her garden-view space at Chicago's Tree Studios.

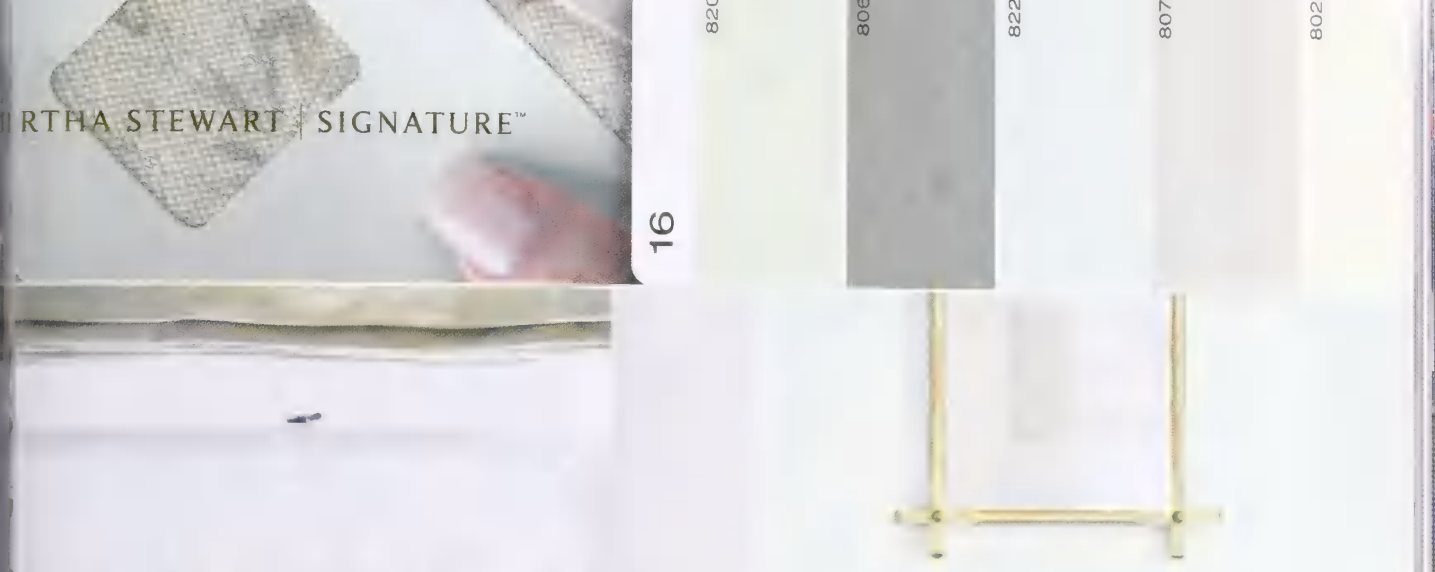
Artful Dodgers

Preservationists keep a developer from felling Chicago's Tree Studios

Writer Jane Marg

THE TREE STUDIOS SEEMED DOOMED. IN 1998 A DEVELOPER WITH PLANS
a high-rise tower was ready to knock down most of the nearly-century-old
studio complex in downtown Chicago. Threatened with extinction were th
gables, stained glass, and chiseled inscriptions over the doors, not to menti
the spaces that more than 600 artists—among them the muralist John War
Norton, the sculptor John Storrs, and the mosaic craftsmen who worked with Frank Lloy
Wright—had, over time, called home. Then the city, responding to impassioned pleas fro
historians, studio tenants, and Chicagoans loath to lose yet another architectural gem, scu
the scheme and a developer known for rescuing historic properties stepped in. Tree Studi
had been saved.

[illegible] preservation efforts, Tree Studios is not a complete success story. Wh
[illegible]ildings is completed two years from now, the rooms where J. Allen St. Joh
[illegible] Brooks and Harold Kee Welsh drew Tony the Tiger will be combine
[illegible]-level" businesses. Longtime tenants, some of whom were crucia
[illegible] to move out. Still, the oldest surviving artists' compoun
[illegible]d. its Queen Anne–style exterior—architecture that is



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rare in Chicago—gracefully restored. And a little breathing space will remain in an increasingly built-up part of town. "It's a compromise," says Jim Peters, director of planning for the Landmarks Preservation Council of Illinois, "but a good one."

The buildings at the center of this saga were the vision of philanthropist Judge Lambert Tree. The circuit court judge and his wife, Anna, had proudly watched the country's most promising painters, sculptors, and textile designers flock to Chicago for the World's Columbian Exposition in 1893. Was there a way to entice the talent to stay? After visiting low-rent studios in New York, the couple decided to build something similar in Chicago and hired New York architects Parfitt Brothers to work with the Chicago firm of Bauer and Hill. Extending an entire block on State Street, the 1894 Tree Studios contained 400-square-foot individual ateliers with high ceilings and skylights, but no private baths (there was a lavatory down the hall). Shops on the first floor of the project provided income, so rents for artists could be kept low. While the studios were intended primarily as work spaces, artists who could not afford separate apartments shoehorned kitchenettes and bathrooms into the tiny units.

By the time of Judge Tree's death in 1910, the waiting list for the rentals was so long that trustees of his estate went ahead with two wings, which opened in 1912 and 1913. Designed by Arthur F. Woltersdorf in the Arts and Crafts style, these red-brick annexes encompassed larger living-working spaces with mezzanine sleeping lofts. The entire U-shaped complex—49 studios in all—wrapped around a tree-shaded courtyard in which a limestone fountain flowed.

David Garrard Lowe, the author of *Lost Chicago*, [illegible] Tree Studios [illegible] the late 1950s. [illegible] charming and dilapidated [illegible] terra-cotta work and the [illegible] and beautiful details. You could [illegible] painting supplies in the shopping arcade. Art classes were going on. It was like Europe."



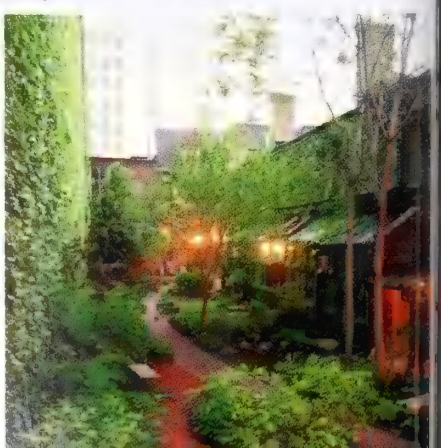




Barton Faist, who moved into one of the original State Street studios in 1982, got to know some of the older artists in the building. "Most of them were WPA modernists or regionalists," he says. "I was the one they told their stories to." Faist rented a second space and sold paintings and sculpture by his older friends. Digging into the history of Tree Studios became a hobby, and eventually, he says, "an obsession."

[top] Barton Faist, an artist who has worked at Tree Studios since 1982, was actively involved in the preservation campaign. [above and left] Two 1979 views of the complex. [below] The rehabilitated courtyard, where Sargent once sketched.

Over the years Tree Studios deteriorated; its landlord, the [illegible], who had purchased the property in 1956, were not interested in maintaining historic [illegible] estate on the [illegible] boarded up and [illegible] monster >





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towers and touristy restaurants, the fraternal organization, which also owned the adjacent 1912 Moorish Medinah Temple, realized their properties were worth a tidy sum—provided the buildings weren't encumbered with landmark restrictions.

The city's Commission on Chicago Landmarks had sought to have the complex listed, but the Shriners used their influence to defeat the designation. Finally, after a raucous 1997 hearing, the city council approved landmark status, but only for the 1894 façade on State Street. Then, in 1998, the Shriners announced that they were selling Tree Studios and the Medinah Temple to a developer who planned to bulldoze everything but the State Street façade and build smack up against it a ten-story parking garage topped by a 40-story tower. Preservationists call such a token effort "façadism," and detest it. They, the tenants, and many interested citizens went on red-alert. There was a furious last-minute flurry of landmarks hearings, letter-writing, and not a little name calling. Anna Weaver, preservation officer for the Chicago chapter of the Society of Architectural Historians, fired off an application to have Tree Studios and the Medinah Temple included on the World Monuments Fund's list of endangered properties. Faist led tours of Tree Studios, traveled around town with a heart-rending slide show, and masterminded an extraordinary exhibition at the Chicago Cultural Center of works by Tree Studios artists.

Landmark status was eventually extended to the Tree Studios annexes and courtyard and portions of the interiors; the exterior of the Medinah Temple was also protected. The World Monuments Fund had both properties on its list. The developer pulled out of the deal; the Shriners were furious.

Enter Albert Friedman. A developer with a knack for making historic buildings commercially viable, Friedman purchased both properties and came up with an alternate plan. The Medinah Temple, an acoustically outstanding auditorium where the Chicago Symphony Orchestra ma more than 130 recordings and the Shriners held their annual circus, become a four-level Bloomingdale home store. According to Daniel Coffey, the Chicago architect wor on the project, the domed ceiling, orative plasterwork, and stained-g bays will be preserved. As for Tre Studios, the stores on the ground will be larger and more upscale. Restaurants and perhaps a garden shop will open onto the courtyard where John Singer Sargent once sketched. The former studios will leased to commercial tenants, and about 9 units will be set aside for artists at below-market rents for t years, with an advisory commissio under the Department of Cultura Affairs selecting them.

Will artists be able to afford o the enlarged studios—and a sepa residence? That remains to be see But at least the buildings where p ous painters and sculptors labore over canvas and clay will live on t inspire all who pass them by.

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Family-friendly Decorating

LOVE SEATS AND TWO-SEATER SOFAS ARE TOO small for family life. Cuddling with a puppy, a spouse, and a four-year-old attached to several armloads of toys demands a long, deep sofa. If you're tight on space, try retiring one of your hairs or occasional chairs to make room for a second sofa. ember, furniture that you can share makes more sense. your handsome Georgian armchairs have casters on the make sure they lock. You don't want your toddler scoot- nd skidding across the floor.

ids love beds that have some adventure to them: a sleigh —or any bed with both a headboard and a footboard— cozy and safe. And it's much more fun for sleep-overs.

ake a pass on shiny solid satins, pale tone-on-tone asks, plain cashmeres, and neutral solid linens until cher- chocolate, and mud are no longer part of your children's Trying to preserve delicate fabrics in a hyperactive house- will make you crazy.

irls don't have to live in pink rooms and boys don't have ve blue. Explore the possibilities of other happy, upbeat s including lavender, mint, coral, and all shades of yellow. chartreuse and Pepto-Bismol pink can look strong and gizing if you pair them with a lot of white trim.

o matter how devoutly modernist you might be, tile, , and concrete are hard, cold, and probably totally inap- riate for raising happy children. Even wood floors can be a bit cruel without an area rug or even a big swath of itchy, scratchy, but nevertheless absorbent sea grass.

Tape electrical cords out of harm's way: under tabletops and down table legs. Use heavy duct tape in colors that coordinate with your furniture.

Square corners on glass tabletops are an accident waiting to happen. Go curvy, and keep the cold glass-and-metal surfaces to a minimum. Vases of flowers on low coffee tables will have to wait until your kids are in that blessed "look but don't touch" stage. Big potted plants can have a fatal attraction as well: kids find the roots and dirt irresistible, and a wayward cat can wreak real havoc.

If you can't manage to keep toys out of the living room, invest in a big decorative wood or metal trunk/bin that you can park near the fireplace or under a table. At a moment's notice, you can swoop up those dinosaurs and Play Stations and pop them into the bin, which, of course, should be color-coordinated to your walls or furniture. You can even use it as a makeshift table if you slip a large antique tole tray on top.

Patterns and prints on white backgrounds are risky business if your kids are under 15. For upholstery and wallpaper, choose motifs on tan, olive, caramel, or coral grounds. The fingerprint and smudge factor will be greatly reduced.

Fur and fake-fur throws are magnets for nestling, scratching pets—cats can be particularly rough. Keep the fluff to a minimum if you live with four-legged creatures.—M.M.

Virgi

Their daughter wanted her wedding at the family farm, so Terry and Courtnay Daniels asked Suzanne Rheinstein to give their house a major overhaul



PHOTOGRAPHER: WILLIAM WALDR

WRITER: BETTY GOODW

PRODUCER: SENGA MORTIM

[above] he the pr... and her husband, Rupert, Brooks and Courtnay Haden with ... sister ... furnishings, and Courtney Daniels. [facing page] Brooks investigates the ... Upjack from Clarence House.

a Real





[this view] Kaki de Vink in the horse barn. [right] The sitting room is a confection of creamy colors, including the Clarence House toile on the sofa and at the windows and a Rose Tarlow silk stripe from Scalamandré on a pair of English nursing chairs (one shown). Two 18th-century Chinese wallpaper panels have been moved here from the library. On the floor: hand-tufted sisal from Stark.

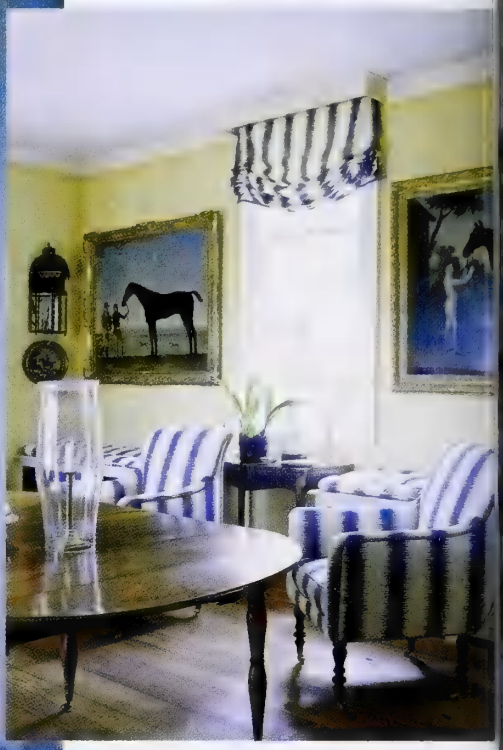
WHEN COURTNAY DANIELS LEARNED THAT her daughter, Kaki, wanted to get married in the cow fields of the family farm in Virginia's Blue Ridge Mountain country, she responded with the usual mother-of-the-bride lists, plus one: redecorate. "The house is part of the farm, and we decided it should be open for the wedding," she reasoned. "It's just Southern hospitality."

Fifteen years ago, the Daniels clan—Courtnay, her husband, Terry, who runs his own investment company, four children, and an assortment of dogs—moved from New York to Whilton Farm. Terry had attended the University of Virginia, his wife was born in South Carolina, and both had wanted to return to the South "before we were 83," she says. Over the years, the family acquired in-laws and a grandchild, and their 19th-century farmhouse, which sports meandering additions and Jeffersonian details, was well used. "There were tennis ball marks on the ceiling; we do live hard," says Daniels. "Originally I thought, Just fix up the cracks in the walls and paint. But then I said to my husband, 'Come on, let's do everything.'" Daniels turned to Suzanne Rheinstein, whom she has long considered her soul sister. They had met more than 20 years ago in Los Angeles's Hancock Park neighborhood, where both women lived and Rheinstein first opened Hollyhock, her antiques and decorating shop. The two were soon swapping plants they knew by their Latin names and indulging a mutual passion for the needlework of Victorian gentlewomen.

Whilton Farm was Rheinstein's first major interior design project. The house was nothing like the standard symmetrical Georgian designs with which Virginia (and Hancock Park) abounds, but even the lack of a big, formal living room failed to faze the designer. (She remodeled the good-sized porch to serve that purpose, keeping original brick floors that she had beautifully waxed.) When the job was done, the two women, with a continent between them,


DAVID ADLER











page, clockwise from top left] Bob Christian painted the walls in the serpentine hallway and the floors in the dining room
the huge pine cabinet from Hollyhock and the Directoire table are among the few pieces recently purchased. The new
ck chairs in the dining area off the kitchen (two views) are covered in a Pierre Frey linen; cookbooks fill a Regency bookcase.
rch-turned-living room has an acanthus-leaf cloth on the display table; the English rush matting is from Stark. [this page] For
ary, Rheinstein designed twin chaises covered in a Clarence House corduroy; four Swedish chairs surround an Italian table.



[above] Kaki de Vink, a shoe designer, displays her [illegible] on a guest room canapé covered in a fabric from Brunschwig & Fils. [right] The master bedroom's Clarence House chintz–covered walls and bed festooned with fringed silk swags were left unchanged. Courtnay Daniels bought the dressing table mirror from the estate of Marietta Tree.

remained best buddies and sometime traveling companions. As Rheinstein's shop and design business grew, neither stopped collecting. "Suz," says Daniels, "would call me and say, 'I found the most fabulous silk embroidery,' and I'd buy it sight unseen."

"Working with someone over a long period is most satisfying—it's how you get interesting *houses,*" Rheinstein says, "not just interesting decorating. It's always best when rooms evolve. Courtnay and I didn't say, 'Let's redo the house and throw things out.' I don't go for that." Instead, the designer executed a general improvement program.

To refresh the main floor, Rheinstein changed almost all the upholstery fabrics and reconfigured the furniture placement, moving objects large and small from one room to another. Paint colors also changed, to a new palette Daniels found in one of the Victorian felt pictures she collects: creams, beiges, grays, and touches of blue and coral. "As your family life becomes a bit more frenetic and your eye develops, your colors get a touch more subdued," she explains.

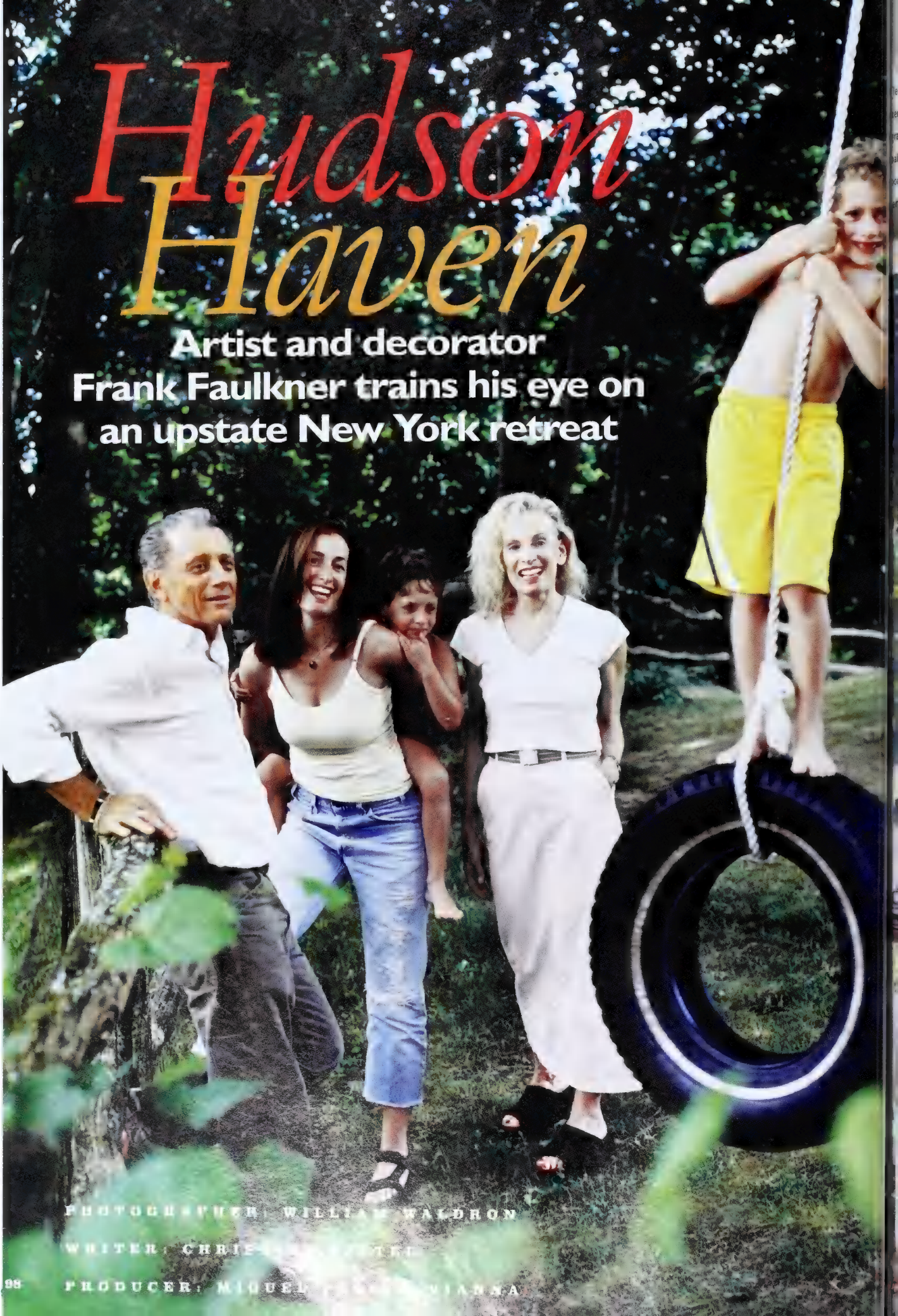
A hand-blocked English documentary wallpaper from Clarence House went up in the entry; a serpentine hallway was transformed with a painted landscape that appears to be peeling and water-stained, like an old Zuber wallpaper. In the porch-turned-dining room, curtains, after a cleaning, were kept, and the worn-out braided rush matting was replaced with [illegible] the same, but all the electric lighting was banished. Now only candles light the room, flickering [illegible] 19th-century chandelier and through glass confiture jars. "We didn't buy much," [illegible] took everything in all of the rooms, recovered, refinished, and reassigned it."

FOR MORE DETAILS, SEE RESOURCES



Hudson Haven

Artist and decorator Frank Faulkner trains his eye on an upstate New York retreat



PHOTOGRAPHER: WILLIAM WALDRON

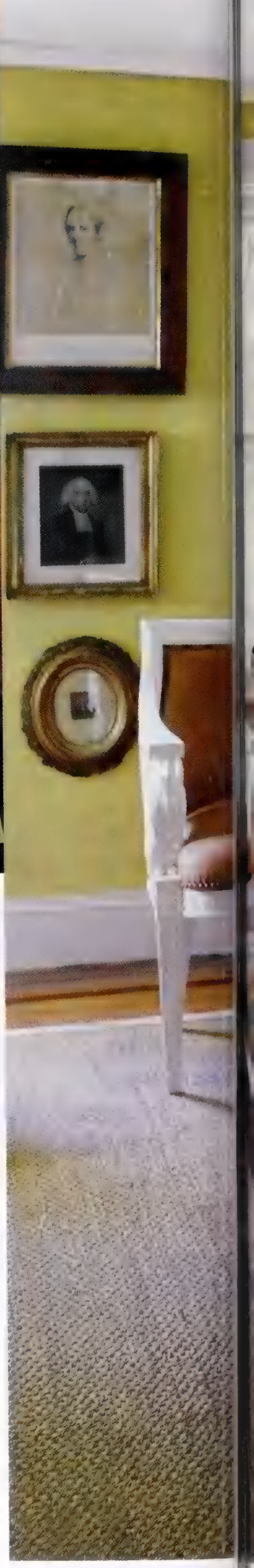
WRITER: CHRIS

PRODUCER: MIGUEL VIANNA



eft] Jerry and Maxine Swartz flank
r daughter Amy Barkley, holding
andson Alex, while grandson Brian
lances on the swing. [this page] The
rch becomes a summer office where
ry keeps close tabs on his business.





[above] In the library, decorator Frank Faulkner sponged the walls to look like limestone and ran ropelike wood trim along the cornice line. He slipcovered the furniture in white duck and cut up African mud cloths to make the pillows. [right] A dark leather bench doubles as a coffee table. Curtains would visually bring down the already low ceiling, so windows are bare.

THE 1890s VICTORIAN ON A WHIM, BETTING THEY WOULD LIKE SPENDING weekends in New York's Hudson River Valley. "I loved the front porch," says Jerry Swartz, a Manhattan real estate financier. The previous owners had gone through the fuss of renovating the kitchen, so all his wife, Maxine, has to do is put a pot of soup on the Viking range while he putters around in the barn. One evening while relaxing in the living room by the fire, they decided it might be fun to do some sort of faux finish on the plain white mantel, so they called Frank Faulkner, a local artist with a penchant for decorating houses, to take a look.

When Faulkner arrived, he was treated to the grand tour, only to announce, "I hate to tell you this, but the one thing in the entire house that doesn't need help is that mantel." Then he started moving furniture around. "Got any more stuff?" Jerry and Maxine led him out to the barn, where he poked through all the couple's treasures—from auctions and antiques shops—that had never quite found a place. Suddenly all three were lugging objects into the house. "It was amazing to watch," recalls Jerry. "The living room is small, with low ceilings, so we didn't think we could put much in there. Then Frank came along and filled the room with furniture, and instantly it seemed so much larger." Instead of acquiescing to the modest proportions, Faulkner countermanded them. "Everything went up in scale, which gives a room more impact," he says.



"Everything went up in scale, which give



room impact"

[facing page] The dining room floor was sponged and gridded to look like limestone; the faux-granite table is medium-density fiberboard resting on a garden urn. Simple muslin squares dress up the white-painted chairs. [this page] The open shelves above the Viking range make it easy to reach pots, pans, and Maxine's collection of Italian pottery.







[above] For a tiny seven-foot-wide bedroom, Faulkner mixed an underwater blue-green for the walls and draped an old iron bed with sheer muslin. [right] In another guest room, a cornice found at a junk shop was hung with unbleached muslin. A bust of William Tell sits on a Victorian chest.

The muddy brown Victorian woodwork looked dull and tired, so Faulkner painted it pure white, which is fresh and crisp against walls brightened with sunny yellow, coral, and deep, underwater green. The temperament of the house shifted with the infusion of radiant color, as if it had shed scores of years. Boring brown furniture improved dramatically with a coat of paint. "It's my panacea," says Faulkner. "If you're stuck with a mediocre piece, just slap on flat plaster white." Slipcovers—"the baggier, the better"—convey a sense of informality. "I think upholstery should be anonymous, unless you're dealing with a really great chair that deserves attention. Every room needs one decent piece of furniture, and then the rest can be junk-shop finds that you've tarted up." Faulkner doesn't care if the dog sleeps on the sofa or a glass leaves a ring on a wood table—that's character, as far as he's concerned.

Grandchildren are particularly good at building up patina. One of the reasons the Swartzes' grown children like to visit with their broods is that nothing is too precious. Chocolate-smeared slipcovers can be tossed into the wash. Piles of books contribute to what Faulkner describes as "immaculate disorder," though he taught Maxine to limit her candles and gather the family photos into one group, warning "Beware of creeping clutter." On frosty mornings, Jerry likes to come downstairs early, light a fire, and gaze at his surroundings. "Frank showed us how to [illegible] sensibilities," he says. "We just clicked."

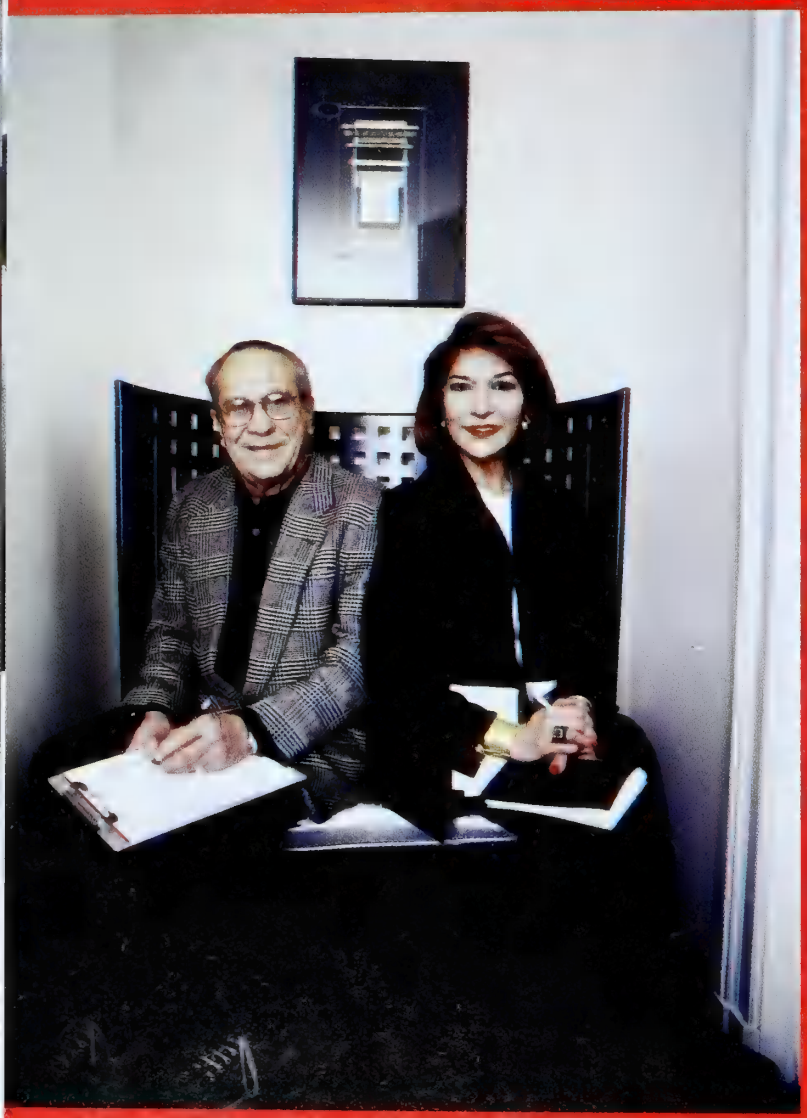
FOR MORE DETAILS, SEE RESOURCES



PHOTOGRAPHER: ROBERTO GIL

WRITER: CHRISTOPHER PETKANAS

PRODUCER: MIGUEL FLORES-VIANNA



Fashion Makeover

A clothing executive trades one stylish hat for another becoming an interior designer

[facing page] Architect husband John Caproni and decorator wife Sonja. [this page] Their client's living room contains black furnishings against stuccoed ivory walls and a bleached wood floor, with some pale honeyed notes. The painting is by Stephan Weiss, the late husband of Donna Karan, with whom Sonja Caproni worked for many years.





SONIA CAPRONI IS THE STAR OF ONE OF THE STYLE world's greatest second acts. As fashion director of I. Magnin from 1976 to 1987, she decided just which Saint Laurents and de la Rentas some of America's most clothes-conscious women would be buying. Later, Paloma Picasso and Donna Karan tapped her to run their accessories divisions; while working for Karan, she also launched a successful and influential collection of home furnishings, including shagreen-patterned objects and mangowood vases.

Cut to the second act. While Caproni could easily have shrugged on her Fendi sable and settled for a life of long lunches and longer cocktail hours, she chose instead to reinvent herself as a full-service decorator, teaming with her husband, a Yale-educated architect, to form Caproni Associates Inc. four years ago. Almost all the couple's clients have been involved in fashion or its related pursuits, including the publishing executive who owns this modish, graphic Upper East Side aerie.

With no training beyond a couple of interior design classes at Parsons, Caproni approached the project the only way she knew how: through the woman's not inconsiderable wardrobe. Looking into the client's closets supplied more, and more telling, clues than conversation. "What I discovered was a very dressed-up girl in search of a very dressed-up apartment," says Caproni. "She likes the tailored quality of Armani and the couture tradition of Chanel. Black, navy, and ivory are favorite colors, with the occasional shot of orangy red. Lots of white in summer. And she is more interested in solids and textures than prints."

Caproni mined her earlier career further by deploying novel ready-to-wear fabrics rather than upholstery ones. Tipping the glamour scales are shantung, organza, shearling, ottoman, ombré silk, and crinkly Japanese raincoat nylon that is a favorite of Issey Miyake. In the master bedroom, where Caproni pays homage to Christian Dior by evoking the classic gray-and-white interior of his original Paris boutique, impossibly heavy double-faced satin was sewn into night table skirts with the volume and swoosh of ball gowns. The same panne velvet and iridescent [illegible]



The guest room's two daybeds accommodate the owner's young nephews, frequent overnight visitors. On the floor is vinyl sea grass from Bolon. Cinnabar wall paint and matching pillows add contrast to the black and ivory scheme.



[this view] In a corner of the living room Caproni placed a circle on a square: four stools under a round table. Wall lights, made by New York artist Beth Cranpy, are cast-bronze branches with quartz and moonstone "barnacles." [top right] The ripple-fold linen curtains are backlit. [bottom right] The dining room has many new architectural details: pilast[illegible] moldings, and a [illegible] wall at right. [illegible]









The master bedroom, says Caproni, "is a Christian Dior moment," based on the couturier's famous gray-and-white showroom. Charcoal velvet on both the sofa and sleigh bed was made for apparel, as was the side curtains' shantung and the inner curtains' organza.

used for eveningwear and handbags turns up respectively as cushion covers and as the buttery seats on klismos chairs. When the client gets out of bed in the morning, the first thing her toes touch is a good four inches of chinchilla. If it all sounds as flirty and seductive as an Ungaro cocktail dress, it is.

The two women have been acquaintances for years, once shoulder-to-shoulder seatmates in the front row at literally hundreds of runway shows. When the client visited Caproni at home, she loved what she saw and asked Caproni to consider working for her if she ever began decorating professionally. "She had no idea that I had *already* changed careers," recalls Caproni, "that I had gone from redingotes and shirtwaists to lampshades and pelmets. Three weeks later she called to say she'd found a place. Once work began, we met every Friday night over my dinner table to review progress and discuss direction. She's Asian-American, which explains the East-West feel. But the job was steered by fashion."

Steered down to the lighting—or "accessories," as Caproni terms it. Schiaparelli would have seen a surreal brooch in the skeletally chic living room sconces—naturalistic branches cast in bronze and adorned with quartz and moonstone "barnacles," held almost invisibly in place with jeweler's pins. For the dining room chandelier, the branches were simply turned on their sides and hung from thick rope. Bedside lamps composed of stacked crystal balls and nickel findings were inspired by designs in Chanel's rue Cambon pied-à-terre. "When I was at I. Magnin, I always got involved in store renovations and the look of the selling floors, even though it wasn't the job of the fashion director," muses Caproni. "But look where it got me."

"I discovered a very dressed-up g



earch of a very dressed-up apartment"

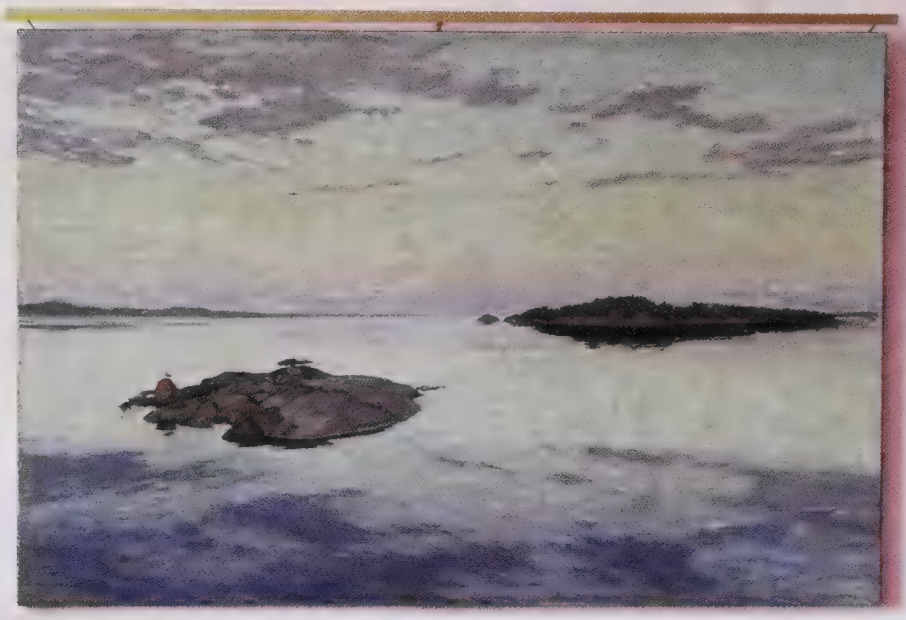
In her Stockholm apartment, a maker of Gustavian furniture breaks the rules of required pallor but stays within the lines

Northern Exposure



)TOGRAPHER: SIMON UPTON

ITER AND PRODUCER: MIGUEL FLORES-VIANNA



[facing page] Marianne von Kantzow and her daughter, Alexandra Aurora Wachtmeister, admire baby Diana. [this page] The drawing room contains original signed furniture and lighting fixtures from 1772 to 1778, except for the glass-topped table designed by von Kantzow and sold at her Stockholm shop, Solgården. The painting of the archipelago is by Gottfrid Kallstenius.



"Welcome to my latest love affair," said the invitation to the launching of Solgården's new management four years ago: Marianne von Kantzow had just abandoned her post as a construction executive to take the helm at one of Sweden's premier makers of reproduction Gustavian furniture and objects. The daughter of Swedish aristocrats, she was raised in an 18th-century manor in the countryside north of Stockholm where "you could find not just Gustavian furniture but details of the style everywhere—walls decorated with painted canvas in colors such as pearl gray and decorated with swags of flowers in lovely pastels," she remembers.

At Solgården she offers furnishings that hark back to the years between 1770 and 1790, a golden age in Sweden during which King Gustav III had his own love affair—with the fashions of the French court. Solgården continues to discover antique pieces to reproduce, often with the help of the distinguished decorative arts scholar Lars Sjöberg. The company makes tables and chairs finished in the traditional 18th-century gray paint, but von Kantzow has also modernized the look of her furniture by using what she calls "Solgården white." This color, her trademark, is a soft "broken white" (a European term for off-white) antiqued in her store's workshop with eight layers of paint and one of wax.

Von Kantzow also tinkers with tradition in her nine-room apartment on Strandvägen, Stockholm's Fifth Avenue. Divorced after a long marriage that produced five now-grown children, she left a picturesque weekend house on an island in the Stockholm archipelago and now lives in town full-time with her companion, a lawyer. "He and I have the same taste," she reports, although her decor is so "un-Swedish" that when she hosted her daughter's engagement party, the young woman's future mother-in-law expressed fears that her son might have to live with Marianne von Kantzow's [illegible] strong colors on themselves



[far left] The dining room's Wedgwood-blue walls set off fine woodwork painted white. For big receptions, the 18th-century Swedish mahogany table can be taken apart, its elements placed against the wall. The cabinet is 18th-century Dutch; most of the chairs are period. [this view] The big drawing room has two seating groups. The blue-and-white upholstery is a typical 18th-century design. A relative, Elsa von Kantzow, painted the portrait above the sofa.

"I love white with colors, preferably strong pastel tor



ue and pink"



[facing page] The decoration in von Kantzow's office reminds her of life in the archipelago. The structure at left, with its trompe l'oeil "open door," stores her clothing. The rattan chairs, and plate shelf are from von Kantzow's shop. [this page] The kitchen is a family gathering place. The muted color scheme was taken from the vintage tiled stove, once the sole heat source. The iron-and-glass chandelier is Irish century.



"I believe in color schemes that allow a person to m

and in their homes," says von Kantzow. "They walk into my house and stare with their mouths open, and I can see they w they could be as daring."

The late-19th-century apartment overlooking the National Museum and the waterfront is decorated with the same colo that von Kantzow has used in all her houses. "I love white with other colors, preferably strong pastel tones of blue and pink," she says. "They give love and happiness to a room." Her color palette is both pleasing and practical. "I believe in color schemes that allow a person to move furniture from room to room without having to reupholster everything."

The apartment's 13-foot ceilings and ample natural light are dramatic and accommodating. The pièce de résistance is t drawing room, where against rosy pink walls von Kantzow has arranged two conversation groups, using her collection of signed late-18th-century furniture upholstered in pink velvet and blue period documentary fabrics. Anchoring two oppos walls, she has hung paintings close to her heart, one of her great aunt, the other showing a view of her beloved archipelag

For the formal dining room she painted a forthright Wedgwood blue on her walls, along with Solgården white for the panels. Two pieces immediately attract attention: a 19th-century cut-glass chandelier—a copy of one made for the Austria empress Maria Teresa—and an 18th-century Dutch cabinet housing part of von Kantzow's china and silver collections. Most of the dining chairs are 18th-century originals.



Von Kantzow shows her playful side in the kitchen and study. The former took its surpr ing lime and pink accent colors from the heating stove installed at the time of the building's construction. In the latter, von Kantzow uses a shack of sorts, complete with roof and trom l'oeil scenery, as a walk-in closet.

If only von Kantzow could enjoy her urban oasis more often. Like any good enterprisin Swede, she works long hours—sometimes seven-day weeks. Fortunately her soothing yet st ulating shop makes up for it. Customers, she says, "come in and say things like 'All this wh ness makes me calm.'" and they tend to stay a while, conversing deeply with strangers. ■



[all views] The master bedroom, like the drawing room, combines blue and pink, with expanses of white walls and painted garlands. Most of the furniture dates from the 18th century. The canopied bed, formerly much gilded, comes from Tullgarn, a royal castle; Gustav III's brother once slept in it. The sofa is a Solgården reproduction in a narrow striped fabric. Represented in the small portrait is an 18th-century Swedish aristocrat.



[above left] Playing cards on a table made from an old abandoned stove-base are Judy Schultze, her daughter Hannah Burge, and gran

Islan

Using [illegible] old family furniture and bright pi



ınd Zoe. [above right] Schultze loves "strong black against yellow and white"; dining chairs are from a defunct restaurant.

ever

wners of this 1903 Maine house renewed its vitality

FIRST, TAKE A HALF-HOUR FERRY ride across the waves from Portland, Maine. There's a big island out there called Great Diamond, half of it a former army base, the old parade ground ringed with early-1900s brick houses. Next, be prepared to walk: no private cars are allowed on this part of the island, just a van or two to get your stuff up from the landing. But don't come in bleak November, as Judy Schultze and her husband did, coaxed all the way from Kentucky by a friend who was developing old Fort McKinley, abandoned since 1946, into a summer community called Diamond Cove. The buildings had turned derelict and just their roofs and porches were newly restored. For hours the couple explored the five-bedroom, three-story house they liked best, calculating that it would take a year of work (it did) to restore floors, walls, heat, and wiring.

Only then, after the last ferry had gone, did they discover that there was no place open to eat or spend the night. "We were freezing, but a kind family took us in, and the next day we bought the house," recalls Schultze. "Occasionally in your life, you just know something is right."

Once the heavy repairs had been done (largely by her husband), the decorating, according to Schultze, "came easily." On an island, it pretty much has to. "We initially hauled a lot of old family stuff from Kentucky to Portland and put the truck on a barge, which had to both land and leave the island on the same low tide! I never saw a truck unloaded faster." Somehow, the pieces they'd pulled from storage "just worked, and most of it isn't worth a song." What made it all such a triumph of uncomplicated freshness is Schultze's instinct for bright colors and simple, strong design.

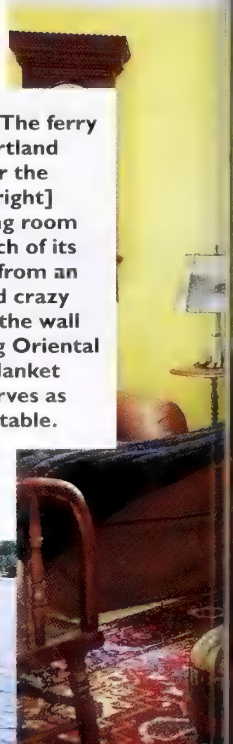
The living room and dining room, shaded by trees, became a vibrant buttercup yellow. One bedroom, dubbed the "Kermit the Frog room" by Schultze's grown children, is lily-pad green, another is the sunniest possible French blue. Most of the floors got slicked with white deck paint—"easy to take care of," she notes, adding that "white paint" doesn't mean cream or ivory, but absolute white-white. Her paintbrush tore through the house, [illegible] veneered dining table with a coat [illegible]



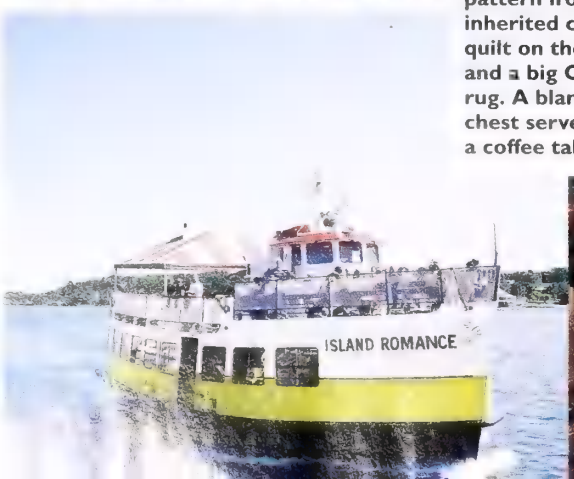
[left] Art Owens de the stairv a grisaille landscape a two-sto [below le Lobstern Tucker (v Scout) de bicycle. [right] An collecting







[below] The ferry from Portland heads for the island. [right] The living room gets much of its pattern from an inherited crazy quilt on the wall and a big Oriental rug. A blanket chest serves as a coffee table.



[left and right] The kitchen floor is painted a custom-mixed fire-engine red; the appliances are by Frigidaire. Judy Schultze embedded mussel shells in the fireplace, which is used as a heat source and for grilling food.

[left] Judy Schultze (right) and her daughter Hannah await the ferry with Lilybone. [right] Mounted arrowheads, a large collection amassed by Schultze's grandfather-in-law, make a bold impression in the dining room.







table, beds and bedside tables of various vintages, not to mention window frames, ceilings, and trim. So much for the past century.

Black accents, including dining chairs from a defunct chowder house and some fierce-looking black crows ("They're plastic," Schultze admits), anchor the brightened rooms, along with some nice Maine dressers and rockers. A few of these old cottage pieces were acquired by a clever stroke of enterprise. "Lexington, Kentucky, is more famous for its ironwork than Maine," Schultze explains, pointing out the handsome black iron fireplace surrounds in both dining and living rooms. "So we brought a load of them up from Louisville and traded them for antiques!"

The 99-year-old house, where officers were billeted until after World War II, has ample room for visits from three grown children and four grandchildren. The youngsters, who favor the two cellar-level bedrooms, can romp on the wide parade ground with neighbors or prowl the beaches, lugging back pretty stones and shells. In fact, that's just what their grandmother did when she got the idea of ornamenting the kitchen fireplace with mussel shells. "I love their shape and sun-bleached colors," she says, "so I gathered buckets of them and just stuck them into the wet plaster."

Coastal Maine tends to inspire such homespun creativity. Schultze disclaims any artistic background, although as a young woman she wanted to go into interior design. If she has any decorating philosophy, it's "not liking a lot of clutter," which still leaves the mistress of h[illegible]her ferried finds "just worked. Everything you have and l[illegible]" she says. "Because it's you."

[above and top left] The chenille spre is a Maine antique; the bedroom's color comes from the appliqué on the vintage curtains. [top right] A painte piece from Kentucky "looked like Maine" to Schultze. [facing page] The Schultze children call this the "Kermi the Frog" room because of its wall co



a room of their own

designer Katie Ridder takes a hands-on approach to giving children's rooms personality

Katie Ridder sits on one of three child's chairs, all from White on White. Her daughter Gigi Pennoyer's [illegible] Shanghai [illegible] bookcase through Bograd Kids. Assorted stuffed animals from FAO Schwarz, Crate & Barrel, and shampoo-tube rug at Weiner Gallery. Braided cotton rug from Capel. Ultrasuede cube from Eazy Bean. Floral-patterned teddy bear, sheets, and dust ruffle from Pixin. Lizzie toy chest by Maine Cottage [illegible]. Wall painted in alternating stripes of Benjamin Moore's Harbor Fog (#2062-70), Summer Blue (#2067-50), Damask Rose (#2082-50), and Blue Orchid (#2069-50).





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WRITER:
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ELIZABETH MAYHEW



A KID'S ROOM DOESN'T HAVE TO BE JUVENILE. ACCORDING TO DESIGNER KATIE RIDDER, A HARD-working mother of three kids under ten, a child's room can be just as stylish as an adult's. *House Beautiful* asked Ridder to prove her point by giving us her expert opinion on everything from night-lights to changing tables, color to carpets. What follows is no ordinary primer, but a thorough manual on designing for kids from infant to preteen. Ridder does confess, though, that not all her decorating schemes are childproof: "I use nicer fabrics in my bedroom," she says, "and a nicer carpet!"

Wear and Tear

- *Children are rough on fabrics, so don't invest in costly, delicate textiles. Use slipcovers made of machine-washable material.*
- *Furnishings should grow with your child, so don't waste money on a changing table. "It's smarter to get a good-quality antique dresser and put a pad across the top," Ridder explains. "Your child will have a nice chest of drawers when he or she gets older."*
- *Plush carpeting underfoot helps to protect against scrapes and bruises. Stick with patterned floor coverings that can handle spills. Choose broadloom, not modular tiles, since the latter's edges tend to lift up. A polyethylene film backing prevents paint and Magic Marker stains from soaking through to the padding underneath. "But by the time a kid is nine or so," adds Ridder, "it's safe to introduce a more grown-up decorative rug."*
- *Opt for eggshell, satin, or semigloss finishes rather than flat paint, which is susceptible to scuff marks and scratches. "You need a surface you can wipe easily," says Ridder.*
- *If posters of Britney Spears must be displayed at all times, frame them rather than nail them directly to the wall.*
- *Kids love to [illegible] and paint. "For a girl, protect them with giant corkboards. corkboard [illegible] says Ridder. "For a boy, set the [illegible] your child's choice.*

FOR MORE DETAILS SEE RESOURCES

"Limit cutesiness to items that are easily replaced, like towels"



] Daughter Jane Pennoyer
of three printed silk twill
om Thomas Paul. Gustavian
d from Country Swedish
ed in Gabrielle Check from
her. Polka-dot-embroidered
from Haute Home. Wool
riped pillow and flannel and
throw from Variegated.
r Girard Sun pillows at ABC
Home. Hand-cut felt floral
y Hable Construction.
hair though Niermann
ipcovered in Charade polka-
from China Seas though
. Hand-forged iron Loopy
m Stray Dog. Lamp designed
Ridder. Curtain made from
affeta though Decorators
kati rug from ABC Carpet
[far left] Apple iMac
r. Desk from Briger Design.
desk chair from Mitchell
ll painted in Dream Whip
0) from Benjamin Moore.

"Provide your children with simple, good-looking storage units"



[this page] Son Tony Pennoyer jumps on the Logga twin bed from IKEA. Levolor metal blind at the Home Depot. Circles blanket at the Terence Conran Shop. Handmade Tibetan rug from Odegard. White ball table and orange ball chair by Boom through Australia Steamboat. Costanza table lamp from the Terence Conran Shop. [facing page] Assorted cars from FAO Schwarz. Perdine ten-drawer and four-drawer dressers and aluminum bike at the Terence Conran Shop. Leather link cube from Mitchell Gold. Tondo floor lamp from Mystic Home. Multicolor-striped beanbag from Eazy Bean. Wall painted in Blue Marguerite (#2063-50) from Benjamin Moore.

Elementary School

ur child is dying to decorate with Hello Kitty or nie the Pooh, "limit customers to items that are eas- eplaced, like towels," Rudder advises. If the little i insists on more, use an upholstered headboard with changeable cartoon-patterned sheets as slipcovers. en the kids get older, they can choose a more sophisti- d fabric.

age is the biggest issue in every kid's room, says der. "Provide your children with simple, good-looking age units such as multidrawered cabinets for Tinker- , LEGOs, and the like."

d trendy decorating schemes. Cartoon character ions such as Pokémon and the Powerpuff Girls are ely outgrown.

- *Night lights are important for younger children, but a lot of them are tacky. "I found beautiful ones in Hawaii that are made of real shells," says Rudder, who also likes the Indiglo, a chic white plastic unit that lies flat against the electrical outlet and sports a cool glow-in-the-dark blue coral.*

A California couple couldn't always agree on the decoration of their Mediterranean classic, so they turned to designer Brad Blair for some direction

point counterpoint



PHOTOGRAPH

VICTORIA PEARS

WRIT

KATHRYN HAR

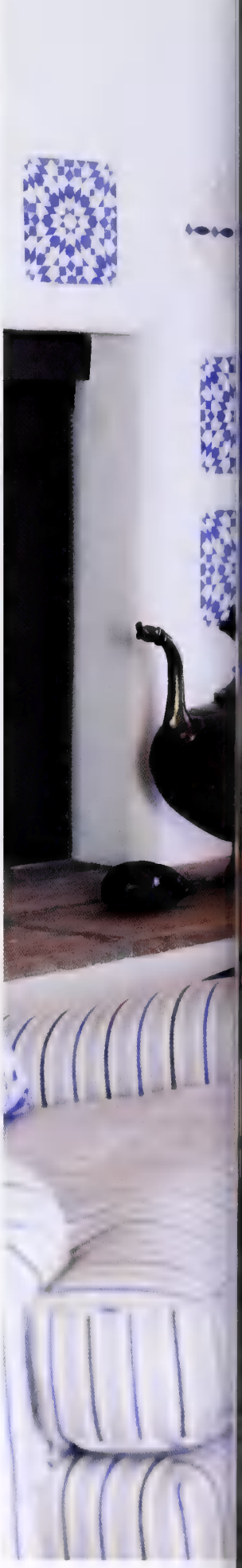
PRODUC

CHAR HATCH LAN

[this page] Gail Woods and her son, Benjamin Tenzer, in the sheltered courtyard. [facing page] An antique Tabriz rug rests on wall-to-wall Chinese sea grass in the family room. The ebony-finish pedestal table is from the Fainting Couch; the Swedish Art Nouveau inlaid chairs have been covered in cotton velvet from Latimer Textiles.





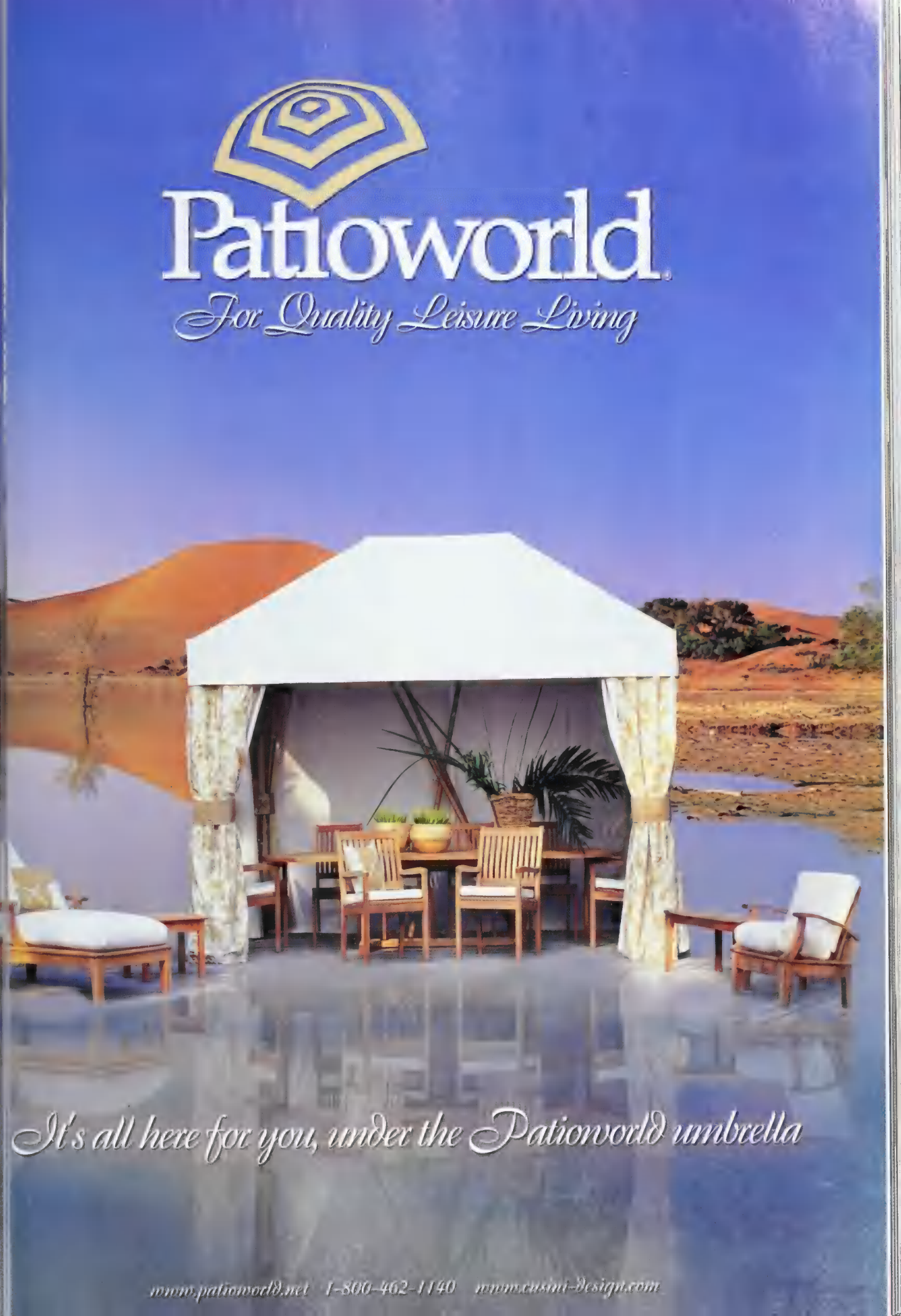


[above] In his parents' bedroom, Benjamin sits on a chaise longue by Brad Blair from Lotus Antiquities. The antique Japanese lacquer table is from Hollyhock. [right] Oversize club chairs in the family room wear Lillian Lageyre ticking. Linen on the banquette and pillows is Tashkent Tiger from Hinson. Curtain fabric is a screened linen from Raoul Textiles.

Decorating can sometimes be the proving ground for a relationship. When Mitch Tenzer and Gail Woods were first setting up house together in a 1929 Mediterranean villa in the Hollywood Hills, the outcome was far from certain. He owned just an old iron bed, some works of art, and a group of unusual antique toys. She had a few souvenirs from her days as a model and an extensive wardrobe that ranged from whatever is happening to vintage Chanel. Tenzer had never paid much attention to design, but as an attorney he is accustomed to exercising his veto power. Woods, who grew up surrounded by Mies and Knoll pieces, felt lost in unknown territory. It was not a formula for harmony.

Before they knew it, three years had passed, several designers had run aground, and too many hours had been devoted to fruitless shopping. Then Brad Blair came to the rescue. While the couple still [illegible] what kind of look they wanted, they happened upon Lotus, [illegible] which specializes in antiques from northern China, Japan, and Southe[illegible] with its own contemporary line. Blair's skill in building their confidence ma[illegible] all expressed."

Even so, decorating was [illegible] mounted, and the house was


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Ad Council


Curtis

"I like bright colors, while Mitch is more monochromatic. We both ended up happy"



[above] Shades in a guest bathroom are a Manuel Canovas toile. [right] Bedside tables in the master bedroom are a pair of antique wheeled wooden trunks from Indian Style. The orange paisley throw is by the Silk Trading Company; the linen on the tufted chair is from Diamond Foam & Fabric.

very meaningful to them," says Blair. Tenzer recalls that "Brad was able to present us with three or four options for everything, and we'd manage to agree on one or two." Adds Woods, "I like elegant things and bright feminine colors, while Mitch is more monochromatic. We both ended up happy."

The couple, now married, spend a lot of time in the front courtyard, which is hidden from the street by tall shrubbery. There they tend a little garden and watch over the latest addition to their household, one-year-old Benjamin, who often naps in the shade of the podocarpus tree.

Woods loves the light in the house and was concerned that there might be too many dark elements, particularly in the living room. Blair positioned a pair of mirrors on either side of the fireplace; they function like additional windows, upping the interplay of light and shadow. The Chinese black lacquer chests beneath the mirrors have been capped with French limestone, which matches the fireplace. Red lacquer is a repeated accent, much of it in the form of boxes that hold Tenzer's precious toys. In the casual blue family room, Moroccan tiles have been mounted around the fireplace. Screened linens and cottons rally with oversize club chairs upholstered in ticking and a solid ebony pedestal table to evoke what the decorator refers to as "a washed out Brits-in-India feel."

Neither the designer nor the clients alone could have dreamed up the finished house, but somehow it satisfies all three. From many of the rooms, the view is spectacular, with a Tuscan-style hillside in the near distance and the L.A. basin beyond. In the beginning it was all the couple looked at, but now they are pleased to gaze within. ■

FOR MORE DETAILS, SEE RESOURCES



Photographer Eugenia Uhl
Writer and Producer Kendell Cronstrom

August Appetite

If you're between po' boys during your next New Orleans restaurant crawl, tuck into some of John Besh's haute Creole cuisine



Young garlic scrip is a fresh taste of spring

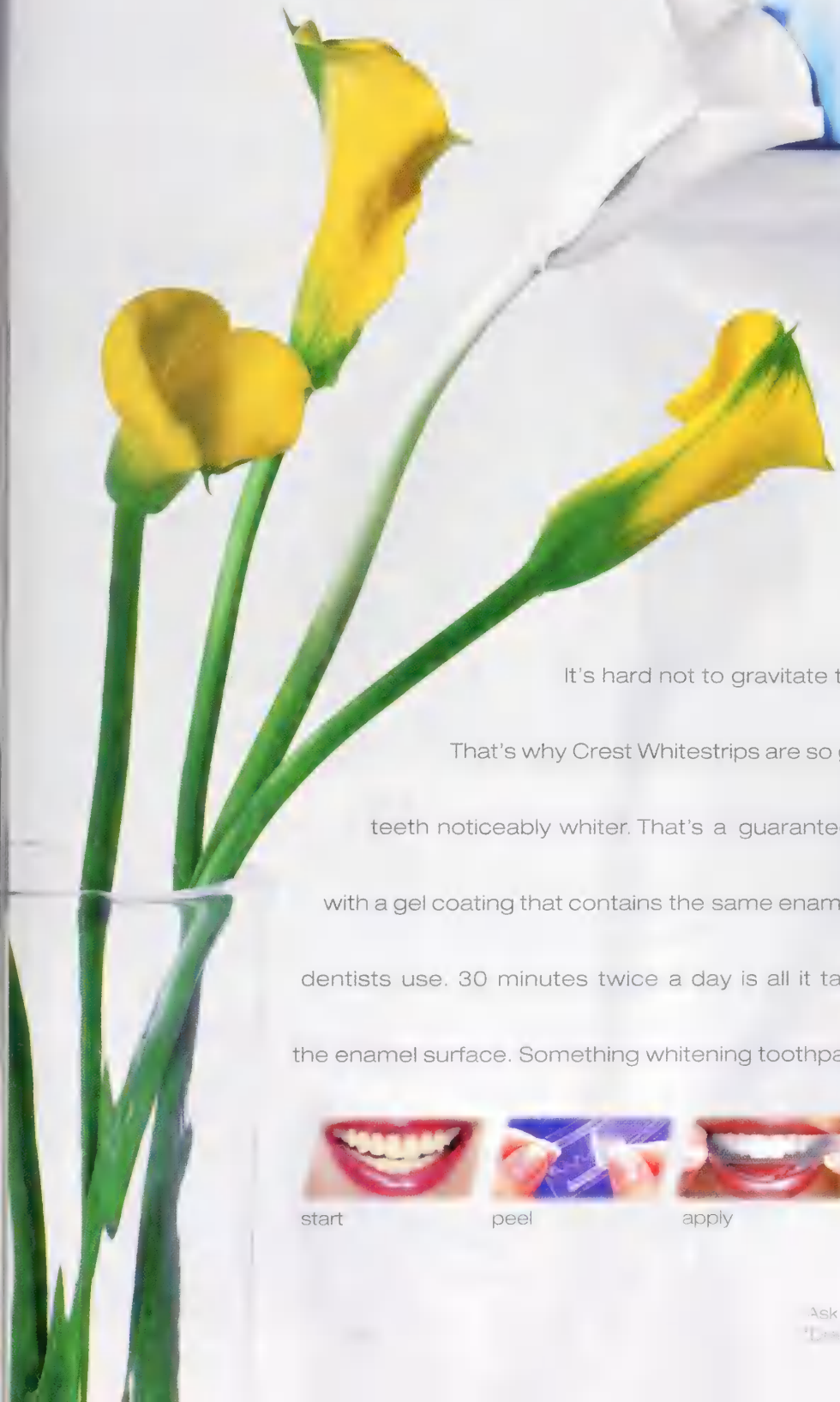
JOHN BESH IS REALLY COOKing. Literally, he's been a fixture in the kitchen for as long as he can remember, enchanted as a young Louisiana kid by the heady German/Creole fare simmering on his grandmother's stove. Figuratively, the Culinary Institute of America–trained chef has been white-hot since his days at Artesia, a suburban New Orleans venue that pumped culinary blood into the anemic food scene north of Lake Pontchartrain. By 1998, he had nabbed a spot as one of *Food & Wine*'s top ten best new chefs in the country, and *Gourmet* listed Artesia among its esteemed "Top Tables."

A good chef never rests on his laurels, though, and Besh soon found that he was itching "to do something by myself. I really wanted a place to hang my hat." Meanwhile, August "Duke" Robin, a New Orleans entrepreneur with a penchant for fine food, was looking to start a restaurant. He had dined well at Artesia and befriended Besh, and eventually lured him away. The foundation for a new kind of New Orleans dining experience had been laid.

Restaurant August couldn't have asked for a better showcase. The space, a converted circa-1860 tobacco warehouse–cum–general store in the city's Central Business District, had previously been a middling Italian restaurant before it was [illegible] by a fire. "The walls >

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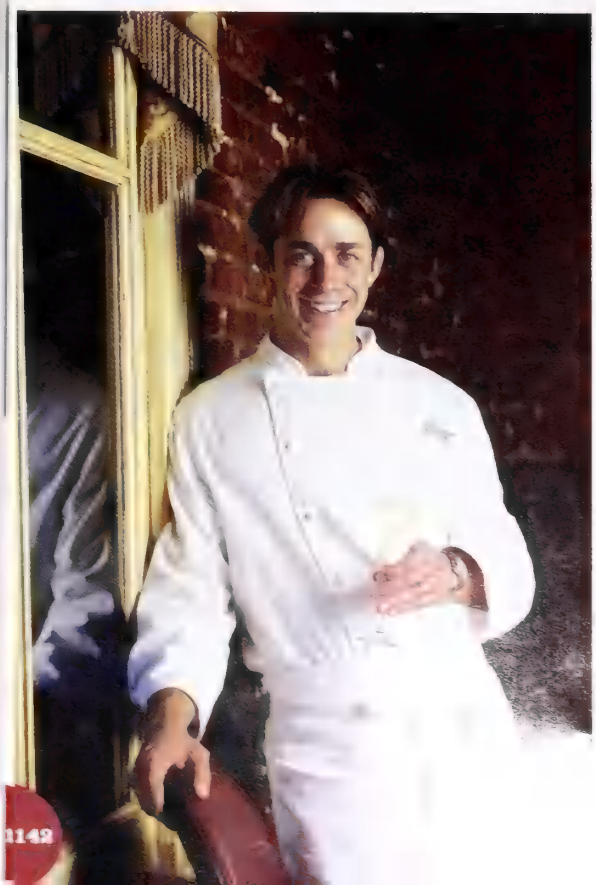
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were here, and the columns," says Besh, "but the millwork and floors were ruined. Still, you could sense the possibilities." The raw materials included triple-height coffered ceilings, faded brick, and glorious windows in the main dining room, and original mirrored panels and chandeliers in a smaller, more intimate dining room. In between the two dining areas is a third room, in which patrons sit below a wraparound wine "cellar" constructed of wood salvaged from the fire. Subtle additions like brocaded wallpaper, creamy boiserie with a slightly tobacco-stained sheen, and soft red leather chairs give the place the aura of a sepia print.

The decor is discreetly sumptuous, but Restaurant August never comes off as stuffy, and accordingly, even the headiest dishes—foie gras three different ways, pheasant *choucroute* in a Riesling reduction—fall far short of the pearls and lockjaw level. While the ambitious menu does lean toward that echelon called haute cuisine, Besh describes it as "elegant in a Creole sort of way. It's not overly fussy."

By Creole, Besh means the melding of styles and cultures particular to New Orleans, and his menu celebrates his own Creole background and polyglot interests: southwestern Germany, Provence. He cooked in those regions during his salad days, including a formative *stage* at a two-Michelin-star Black Forest restaurant where he "had the opportunity to learn a true localized cuisine. That was during the time when Charlie Palmer and Larry Forgione and Alice Waters were focusing on *terroir*—using what's native to you. I learned the art of butchering, of pastry, of garde-manger, all of which helped me develop my skills."

Besh is in top form at Restaurant August, and the food couldn't be more finely honed. Diners might start with the house cocktail, a sake and Midori concoction called the Peridot, named for the milky green color of the August birthstone. B is fond of *amuses-bouches*, which issue from the kitchen in a steady stream: Serrano ham in a pastry p with capers and a crab sauce, or "love letters," delicate pasta pock of lobster and mascarpone with Parmesan shavings and blades of grant rosemary. The chef obsesse over details, writing a personal no to diners on each night's menu ar garnishing dishes with little herb bouquets, painstakingly assemble by hand and bound in scallion rib bons. Memorable courses include meaty escolar and lobster-whippe potatoes, lightly sautéed baby sol and amazing homemade crab gno chi with black truffles, its flavors melding so beautifully that it seem as if some alchemical miracle has taken place. Peppered throughou are nods to Besh's background, from a de rigueur Provençal *soup de poisson* to *tomme de Savoie* potatoes, not to mention local Louisiana buster crabs. On his ta ing menu, Besh even includes a cheese course, a strange rarity in this food-loving town.



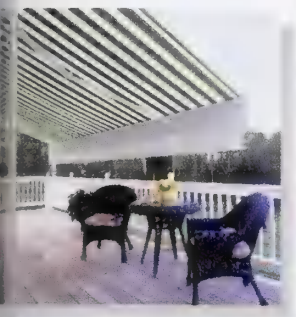




[left] Executive chef John Besh. [above] An intimate, smaller dining room features circa-1860 mirrored panels. [right] Soaring ceilings and subdued table settings make the main dining room both special and simple.

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Restaurant August was only a few months out of the gate when the New Orleans *Times-Picayune* gave it a laudatory "four bean" review, withholding the fifth bean over a few trifles. "I thought it was fair," Besh says. "When a chef reads that one critical paragraph, his heart sinks. The easiest thing to do is straighten out the food; the hard part is developing good service and a strong team. Already we're being recognized as one of the top two or three restaurants in New Orleans. If we stay on track, there's no reason we can't become one of the best in the South."



August's individual strawberry tart.

YOUNG GARLIC SOUP WITH CRÈME FRAÎCHE AND PEA SHOOTS

- 1 tablespoon extra-virgin olive oil
- ½ lb. fresh young garlic bulbs, roughly chopped
- 1 small yellow onion, peeled and diced
- 1 stalk celery, peeled and diced
- 1 lb. Yukon Gold potatoes, peeled and diced
- 2 qts. chicken or vegetable stock
- ¼ teaspoon cayenne pepper
- 1 cup heavy whipping cream
- Salt and freshly ground white pepper to taste
- 1 sprig fresh thyme, leaves only
- ¼ cup crème fraîche (or sour cream or plain yogurt)
- ¼ lb. pea shoots (or chopped watercress)

Heat the olive oil in a large pot over medium heat. Add the garlic, onion, and celery and cook 5 minutes, stirring constantly. Add potatoes, stock, cayenne pepper, and whipping cream and bring to a boil. Lower heat and allow to simmer 20 minutes. Add salt, white pepper, and thyme, remove from heat, and puree in a blender. Strain soup through a fine-mesh sieve and adjust seasoning to taste. Serve in bowls or cups garnished with a dollop of crème fraîche and pea shoots. Note: soup may be served chilled. Serves 8.

STRAWBERRY TARTS À LA AUGUST

For pastry:

- 1½ cups all-purpose flour
- 2 tablespoons confectioner's sugar
- ⅛ teaspoon salt
- 10 tablespoons unsalted butter, chilled
- 4 tablespoons milk, chilled

For filling:

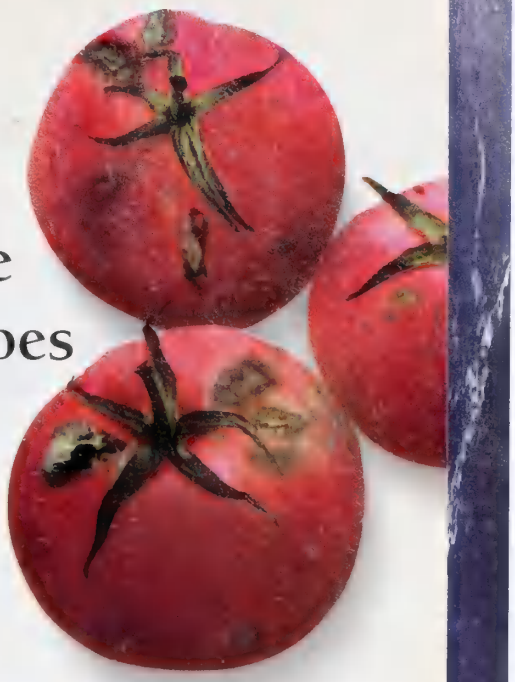
- 6 pts. fresh strawberries, cleaned, hulled, and quartered
- ½ cup granulated sugar
- 6 tablespoons unsalted butter
- ½ teaspoon cinnamon
- 4 tablespoons all-purpose flour
- ¼ cup sliced almonds
- ¼ cup granola
- 1 teaspoon vanilla
- Confectioner's sugar for dusting

Make the pastry: In a mixing bowl, blend together the flour, sugar, and salt and cut in butter until the mixture resembles cornmeal. Slowly add milk and incorporate just until dough can form a ball. Place dough in plastic wrap and refrigerate 30 minutes before using.

Preheat oven to 400°F. Roll out dough on a floured board and cut into 5½-inch rounds. Fit them into buttered and floured 3½-inch tart molds, trim off excess dough, and line the inside of each with aluminum foil. Fill with dried beans or rice to weigh down dough and bake 10 minutes. Remove shells from oven and allow to cool, then remove from molds and set aside.

Make the filling: Heap strawberries into tart shells. In a mixing bowl blend granulated sugar and butter until light and airy. Add cinnamon, flour, almonds, granola, and vanilla and mix until well combined. Top each tart with the mixture and bake 6–8 minutes at 400°F, or until golden brown. Remove tarts from oven and sprinkle with powdered sugar. To serve, place each tart on a dessert plate. If desired, serve with a scoop of sorbet or whipped cream garnished with mint sprigs on the side. Serves 8.

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OFFICIAL RULES—NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE DOES NOT IMPROVE YOUR CHANCES OF WINNING. VOID WHERE PROHIBITED. These rules apply to the "Win Flowers for a Year" Sweepstakes ("Sweepstakes") being conducted by The Brita Products Company, 1221 Broadway, Oakland, CA 94612 ("Sponsor"), and administered by Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 ("Administrator"). This Sweepstakes starts May 1, 2002 and ends June 30, 2002.

1. HOW TO ENTER: Hand print your complete name and address and day & evening telephone number on a 3"x5" card and mail to: Brita "Win Flowers for a Year" Sweepstakes, P.O. Box 4055, Grand Rapids, MN 55730-4055. Enter as often as you wish, but only one entry per envelope, which must be mailed separately. Entries must be postmarked by July 1, 2002 and received by July 8, 2002. Mechanically reproduced entries, including name and address labels will not be accepted. Mutilated or illegible entries will be disqualified. Entries become the property of the Sponsor and will not be returned. No other form of entry will be accepted.

2. JUDGING: Winners will be selected on or about July 9, 2002 from all eligible entries received in a random drawing to be conducted by Marden-Kane Inc., an independent judging organization whose decisions are final on matters relating to this Sweepstakes. All prizes will be awarded. Only one prize per person or household.

3. ODDS OF WINNING: **The estimated odds of winning any prize are 1:982,482 though the actual odds of winning will be dependent upon the number of actual eligible entries received.**

4. NOTIFICATION: Winners will be notified by certified mail, return receipt requested, and may be required to complete and sign an Affidavit of Eligibility and Liability Release and, where legal, a Publicity Release that must be returned within 14 days after prize notification is issued or will be forfeited and awarded to an alternate. Entrants who win a prize valued at $600 or more may be required to furnish their social security number which will only be used for the purpose of reporting prize winnings to the IRS as required by law. If prize notification is unclaimed or returned as undeliverable, prize will be forfeited and awarded to an alternate. Entry constitutes winners' permission to the use of the names, photographs/likeness' for advertising and promotional purposes for this and similar promotions without additional compensation, except where prohibited by law.

5. PRIZES: (10) Grand Prizes: Each winner will receive a fresh bouquet of flowers delivered to your home by a Teleflora florist each month for a year. Approx. Retail Value for all 12 monthly arrangements (ARV) $900 each package or Total. (15) First Prizes: Brita Atlantis Water Pitchers. ARV $19.99 ea. Total Retail Value of all prizes, $9,299.85. No cash redemptions, substitutions, transfers, or assignments of prizes allowed except by Sponsor, who reserves the right to substitute a prize of equal or greater value if the prize or any portion of the prize becomes unavailable. All taxes and any incidentals and other expenses associated with the prizes and not specified herein are the winner's sole responsibility.

6. GENERAL CONDITIONS: All entrants agree to be bound by all applicable U.S. laws and regulations, as well as these official rules and the decision of the judges. By participating entrants release, discharge, and hold harmless The Brita Products Company, its parent company, Teleflora Florists, and their respective subsidiaries, divisions, branches, affiliates, and agencies (including, without limitation, Marden Kane, Inc.), and their respective officers, directors, shareholders and employees (collectively "Releasees") from and against any liability, claims, or damages arising out of their participation in the Sweepstakes and/or the acceptance, use, misuse, non-use or possession of any prize. The Releasees are not responsible for printing or typographical errors in any Sweepstakes or related materials or stolen, lost, late, misdirected, damaged, incomplete, postage due, and/or illegible entries or mail. If, in the Sponsor's opinion, there is any suspected or actual evidence of tampering with any portion of the Sweepstakes, or if fraud or actions by entrants, compromise, corrupt or affect the administration, integrity, security, fairness, or proper conduct of the Sweepstakes, the judges reserve the right at their sole discretion to disqualify any individual and/or void any entries submitted fraudulently, to modify or suspend the Sweepstakes, or to terminate the Sweepstakes and conduct a random drawing to award the prizes using all non-suspect eligible entries received as of the date of such action.

7. ELIGIBILITY: Sweepstakes open to legal residents of the U.S. 18 years or older. Employees of The Brita Products Company, its parent company, Teleflora LLC, their subsidiaries, affiliates, prize suppliers, and advertising and promotion agencies, including Marden-Kane, Inc., and their immediate families (spouse, parents, children and siblings and their respective spouses) and individuals living in the same households of such employees are ineligible. Void in Puerto Rico and where prohibited or restricted by law. This sweepstakes is subject to all applicable federal, state, and local laws and regulations.

8. WHO WON?: For the names of the winners, available after 7/31/02, mail a self-addressed stamped envelope to Brita "Win Flowers for a Year"" Sweepstakes Winners, PO Box 704, Sayreville, NJ 08871-0704

9. SPONSOR : The Sponsor of this sweepstakes is The Brita Products Company, 1221 Broadway, Oakland, CA 94612.

ADMINISTRATOR: Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030.

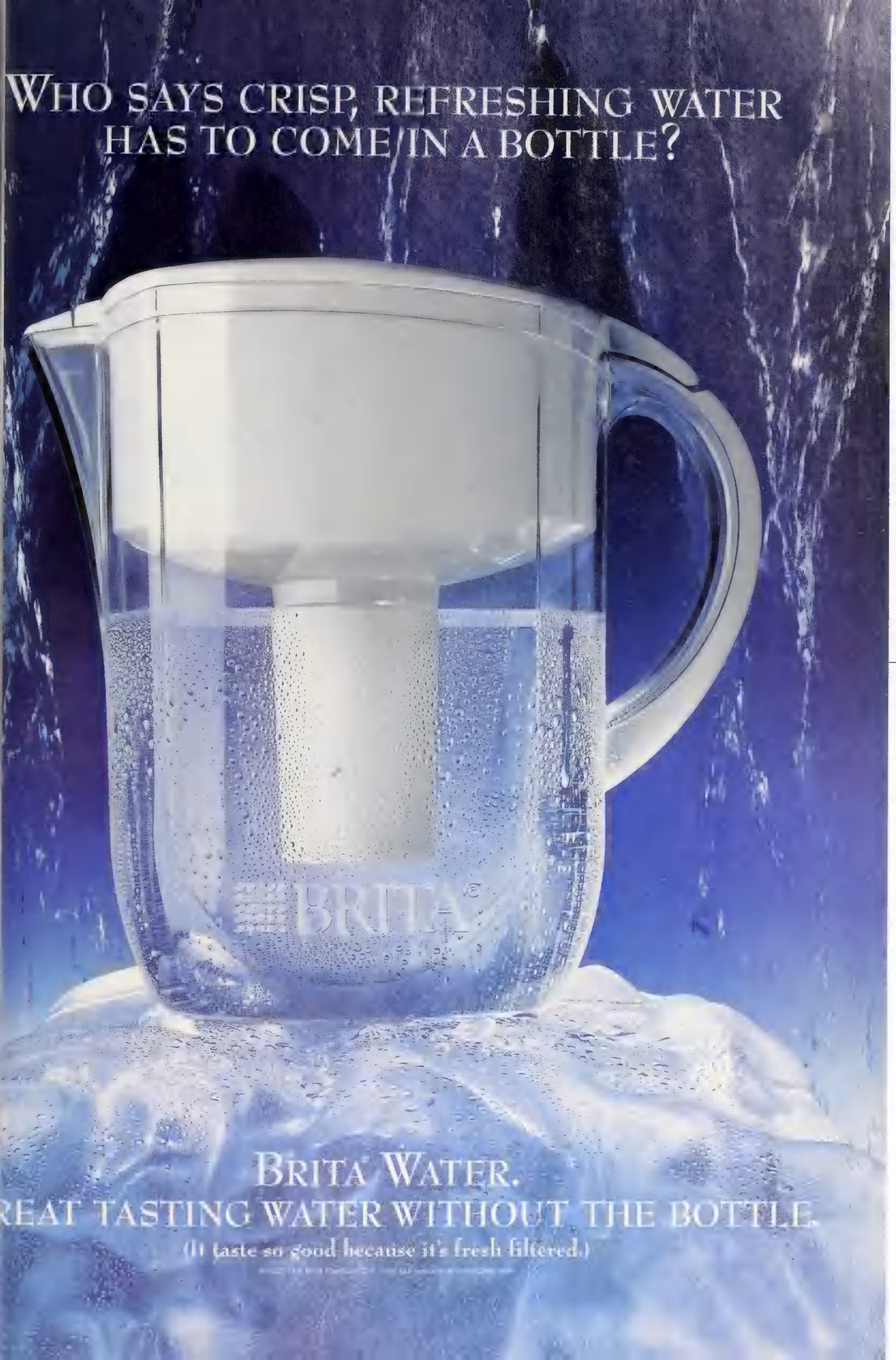


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marian (Continued from page 26)

nversation Piece

Marian:

article on the apartment of Frette
ner Cristina Azario [February]
ed a framed photograph above
on's bed. I have the exact same
Can you help identify what struc-
s pictured, and if the photograph
ny value? I am hoping that I pos-
true conversation piece.

Jaime Camacho
via e-mail

Jaime,

mage, which is actually an engrav-
's of the north end of the Roman
m. Key factors in determining
photograph's value are its age,
enance, condition, and artist. For
praisal, contact the photography
or of a nearby museum, who
d be able to recommend a rep-
e dealer.

mchair Traveler

Marian,

al weeks ago I received the Janu-
sue of *House Beautiful* and
ed it under my ever-growing
of things to read. Recently, time
ed. I methodically turned pages
I came to "Changing Places."
"Eldor's Hut," Sharon White
terrific job of transporting me to
vay, a place I have never been to.
would have thought I would find
enjoyable reading in an upscale
zine that generally reflects a world
f my reach? White's story touched
eart. It just goes to show that *HB*
all beauty, but brains too.

Laurie Karr
via e-mail

cktail Party

made the cocktail table featured
eam Schrager" [February]? It is
ct for my new apartment.

Sally S.
via e-mail

Sally,

the Tokyo table from the Terence
an Shop (212-755-9079).





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Recipe for a romantic drinks party: champagne, caviar, and white curtains blowing in the wind



[this view] Gail Baral chose a foldable teak table typical of African safari furniture circa 1920. [left] Capiz shell hors d'oeuvre dishes carry out the exotic theme.

Toast at the Coast

Photographer Ray Kachatorian **Writer** Alice Feiring **Producer** Char Hatch Langos

LAST YEAR, WANDERLUST STRUCK Los Angeles tastemaker Gail Baral, and she temporarily closed her home-style boutique, Algabar. High on her agenda: an African adventure. To get in the mood, she invited friends for a West Coast version of the post-safari sunset toast known as a Sundowner. Dreaming of billowing safari tents, she pulled the linen curtains off her beach-house windows, loaded her Jeep with portable [illegible] and drove to a spot as close [illegible]. Then she set [illegible] vintage champagne (a [illegible]ery Cuvée Louise), salty Osetra, [illegible]. As the sun went down, spirits went up.

tips *Sunset Trip*

- *Pay attention to the tide. Set up camp where you won't get swept away by water.*
- *Bamboo mats from Ikea are portable and inexpensive.*
- *Get bamboo poles from a garden supply store and keep them upright by planting them in buckets weighed down with rocks and sand.*
- *Use hurricanes for the candles, and remember to bring a fireplace lighter, or "clicker" (matches and regular lighters don't work if it's windy).*
- *Choose a caviar bowl with a cover to keep out water and sand.*
- *Keep bugs away by lighting citronella candles and incense. Baral uses a Chinese cedar bark scent.*
- *Make sure everyone knows the time the sun sets so no one misses the main event.*
- *Ward off the chill: bring extra shawls and throws for guests.*
- *Keep it intimate. Eight people is ideal.*



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housebeautiful Highlights

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Join House Beautiful as we unveil the highly anticipated Celebrity Showhouse in Los Angeles, California featuring an array of beautiful rooms created by top interior designers and inspired by Hollywood's brightest stars such as Candice Bergen, Courteney Cox, Kim Delaney, Anjelica Huston, Sylvester & Jennifer Stallone and Reese Witherspoon.

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Use your MasterCard® card to purchase House Beautiful Celebrity Showhouse tickets and the first 500 purchasers will receive a complimentary House Beautiful design book.

Renowned Designer Participation:
Barbara Barry, Tim Barber, Thomas Beeton, Chris Coleman, Peter Dunham, Waldo Fernandez, Antonia Hutt, Kathryn Ireland, Molly Luetkemeyer, Will McGaul, Suzanne Rheinstein, Madeline Stuart, Frederick Sutherland and Kelly Wearstler.

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* To benefit the CHILDREN'S ACTION NETWORK

Italia–Life In I Style Events

Hearst Magazines has partnered with the Italian Trade Commission to celebrate Italian fashion, design and culture in a special program called Italia–Life in I Style.

A gala party at the House Beautiful Celebrity Showhouse in Los Angeles, CA on April 29, 2002, will feature Italian food and wine and speakers from Italy discussing Italian culture and quality of life. To receive an invitation to the party, please call 1-866-255-9069.

Watch this space for information about upcoming ITC events, including a summer Italian Film Festival in East Hampton, NY and a special event bringing together collectible Italian cars and Italian fashion in the fall.

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House Beautiful and the World Floor Covering Association (WFCA) want to help you "cover a lot of ground." Enter an exclusive contest only for House Beautiful readers whereby one lucky winner will receive [illegible] floor coverings (including installation).

Find a wealth of [illegible] covering available, including retailers in your area and entry forms [illegible] wfca.org/housebeautiful. The contest begins April 1 and all entries must be [illegible]

Send a 3x5 postcard with your name, address, phone [illegible] 2211 East Howell Avenue, Anaheim, CA 92806. Or, enter via email at www.wfca [illegible] number of entries. Employees of the Hearst Corporation, the WFCA, and its [illegible]



Two young ladies who were picking roses at a Matheson Street apartmer complex said they needed them for the prom."

But the deepest pleasures in our return to California are more perso One scorching afternoon, drawn by the river, I drove my infant sons to r mother's house. There it all was: the handmade sandstone walls linking t house to the garden, the terraces lus with columbine and yellow iris, and the path down to the river's edge, where my mother had just cleared th beach of winter weeds. The very thin that had once looked like drawback to me—the distance from town, the silence—were suddenly precious. W stripped the babies down to their di pers, and then took those off too. Th boys quit the grousing they had kept up during the drive and lay back on the old frayed towels, holding their bottles and staring up at the leaves. They had sand in their hair; ants crawled nearby. I was amazed that I didn't mind any of this. And amazed also to see that a six-month-old can express such obvious languor. It stru me then that raising them in this fam iar place would bring me as close as I'd ever come to watching my infant self. Then I thought of the lines from T. S. Eliot's "Four Quartets" that I have always loved, and suddenly understood with a new fierceness: "And the end of all our exploring/ Will be to arrive where we started/ar know the place for the first time."


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Dr. Sharon Ames-Dennard

The 2002 Working Mother of the Year



Dr. Sharon Ames-Dennard and her children Nefetari, age 10, Malek, age 5, and Nzinga, age 8.

We are proud to congratulate Dr. Sharon Ames-Dennard, a 40-year-old working mother from Tallahassee, Florida who is living proof that with hard work, dedication and commitment, no goal is impossible to reach.

Sharon grew up in rural Virginia working in the fields alongside her parents. She knew education was her ticket out of an environment where the only jobs open to women were in the fields or factories. Sharon earned a bachelor's degree in psychology at Virginia Commonwealth University then went on to earn masters and doctorate degrees in clinical psychology at Florida State University. For the past 10 years, Sharon has been a practicing psychologist, but that's not all. Her accomplishments include:

Running a community-based mental health center;

Creating "Math Power!" a Saturday workshop for elementary school-aged children;

Starting a summer program that grew into an independent school for grades Pre-K to 8.



Sharon and her husband Dana O. Dennard, Ph.D.

Despite her busy schedule, Sharon's proud husband says she still manages to carve out plenty of time to provide tender loving care to him and their three children.

The Clorox Company would like to lighten her load by presenting Sharon with a revolutionary Maytag Neptune® washer and dryer. The Neptune® washer uses nearly 40% less water and 65% less energy.

In addition, a selection of 300 award-winning Reader's Digest children's books will be presented to Sharon's school compliments of Reader's Digest and Clorox.

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y Size

: **Carl Dellatore,** D&F Workroom (T), St., New York 10001; 212-352-0160. **Bolling-**0" l. x 35" d. x 33" h.—Bennison (T); 212-*Page 38: Fabrics and trims:* **Fabric**—T); 212-753-2995. **Brown Belgian** J Fabrics (R,T); 212-354-8150. *Page 40:* **Fab-**t Allen (R,T); 800-240-8189. **Red brown , dusty pink Nevada linen**—B&J Fabrics, see **ric**—Brunschwig& Fils (T); 212-838-7878. **da linen**—B&J Fabrics, see above. **Fabric**—tions (T); 212-625-2616. **Ocean Nevada n Nevada linen**—B&J Fabrics. **Fabric**—Bennison, see above. **Grenat Bel-**—B&J Fabrics, see above. **Pompom fringe** 00393 in reef gold D03—M&J Trimming 391-6200. *Web site:* www.mjtrim.com. **abric**—Kravet (T); 212-421-6363. *Web site:* t.com. **Raffia trim** #912-29209 in fuchsia—ming, see above. **Fabric**—Cowtan & Tout 3-4488. **Ribbon trim**—So Good (R,T); 36. **Fabric**—AM Collections, see above. ffia—Tinsel Trading (R,T); 212-730-1030. onghia (T); 800-DONGHIA.

Bella!

lessandra Branca, Branca, Inc., 1325 N. ., Chicago, IL 60610; 312-787-6123; fax: 25.

arent Trap

Victoria Hagan, Victoria Hagan Interiors, on Ave., Ste. 2201, New York 10021; 78; fax: 212-888-0974. *Web site:* www.victori-n. **Brian Murphy,** 147 E. 37 St., New York 545-0036; fax: 212-545-0096. *Web site:* murphyinc.com

nia Real

97: Designer: **Suzanne Rheinstein,** Suzanne & Assoc., 817 Hilldale Ave., West Holly-90069; 310-550-8900. *Foyer:* **Wallpaper,** Clarence House (T); 310-652-0200. **Curtains,** ne silk taffeta, Claremont through—Holly-; 310-777-0100, **Chair fabric,** silk velvet 264—Old World Weavers (T); 310-657-**ted floor** by Bob Christian; 912-234-6866. *Sit-***Curtains, sofa fabric,** Les Plaisirs Chinois Clarence House, see above. **Rug,** hand-—Stark (T); 310-657-8275. **Armchair fabric,** 2902/04, Rogers & Goffigon through—Oak-310-659-1423. **Ottoman**—Hollyhock, see **oman fabric,** Berkely #33805-04—Clarence above. **Slipcover fabric,** Rose Tarlow silk amandré (T); 310-657-8154. **Rug,** hand-—Schumacher (T); 310-652-5353. *Dining* **ains,** Autrichienne—Claremont, see above; et—Hollyhock, see above. **Painted floor** by an, see above. *Dining area:* **Chairs,** Robin— see above. **Chair fabric,** Montfort, Pierre gh—Oakmont, see above. *Living room:* **Rug,** matting—Stark, see above. **Octagonal table** hamel—Rogers & Goffigon, see above. **Table** oider—Nancy Stanley Waud, 310-273-3690. **ch,** Whilton—Hollyhock, see above. **Bench** ssance, Rogers & Goffigon, see above. *Li-***se,** custom by designer—Hollyhock, see **ise fabric,** Wide Wale Corduroy—Clarence above; **Carpeting**—Stark, see above. *Guest* **apé fabric,** Carson Check—Brunschwig & 0-659-9800; **Rug**—Stark, see above. *Master* **ed skirt; bed hanging fabric and trim**—é, see above. **Chaise**—Hollyhock, see above

n Haven

105: Designer: **Frank Faulkner,** 8 Franklin l, NY 12414; 518-943-9220. *Kitchen:* iking (M); 800-467-2643. *Tiny bedroom* Pools—Benjamin Moore (M); 800-672-4686.

nion Makeover

o 113: Designers: **John and Sonja Caproni,** ssoc., Architecture and Interior Design, 200 rk S., New York 10019, 212-977-4010. *Living room:* **Sconces,** custom by designers, fabricated by—PhC Restoration (M); 212-614-9226. **Slipper chair**—John Rosselli International (T); 212-772-2137. **Slipper chair fabric,** Hermitage Mohair—Joseph Noble (T); 214-741-8100. **Coffee table,** vintage, Philip and Kelvin Laverne—Lobel Modern (R,T); 212-242-9075. **Round table with stools,** custom by designers. **Stool fabric,** Shearling in chocolate brown—Global Leather (T); 212-244-5190. **Brass vase,** Homer (R); 212-744-7705. *Guest room:* **X-base coffee table**—Quinto Sol (R); 212-734-5653. **Carpeting,** vinyl seagrass by Bolon—Misha Carpet (T); 212-688-5912. **Curtains, bollster pillow fabric,** Michelle Stripe, Manuel Canovas (T); 212-752-9588. **Daybeds,** custom by designers. **Daybed fabrics,** #5254 in black and white—Kravet (T); 800-645-9068. **Cinnabar pillows.** Silk Tapis—J. Robert Scott (T); 212-755-4910. *Dining room:* **Chandelier,** custom by designers, fabricated by PhC Restoration, see above. **Dining table,** custom by designers. *Master bedroom:* **Carpeting,** Chez by Fabrica Harmony—Misha Carpet, see above. **Sleigh bed,** custom by designers. **Bed fabric,** Velvet in charcoal; **curtain fabric,** Shantung silk—Rosen and Chadick (T); 212-869-0142. **Armchair and Klismos chair upholstery**—Libra Leather (T); 212-695-3114. **Tablecloth fabric**—Taroni (T); 212-997-0915. **Bed linens**—Frette (R); 212-988-5221.

114 Northern Exposure

Pages 114 to 121. Designer: **Marianne von Kantzow.** Reproduction Gustavian furniture, fabrics through—Solgärden (R,M), Karlavägen 58, Stockholm, Sweden 11449; 011-46-8-663-9360. *Web site:* www.solgarden.net.

122 Island Fever

Pages 122 to 127: Dining room: **Copper vases**—Foreside Home (R); 207-773-6282. *Entryway:* **Murals** by Celia Owens; 212-925-9445. *Kitchen:* **Refrigerator; dishwasher; range**—Frigidaire (M); 800-FRIGIDAIRE. *Web site:* www.frigidaire.com. *Living room:* **Pillows on sofa**—custom-designed by J. Benner Pillows; 502-245-9306. *Lavender bedroom:* **Chenille bedspread**—Cuddledown of Maine (R); 800-323-6793. *Green bedroom:* **Floral pillows**—J. Benner Pillows, see above.

128 A Room of Their Own

Pages 128 to 133: Designer: **Katie Ridder,** 1239 Broadway, Ste. 1604, New York 10001; 212-779-9080; fax: 212-447-6627. *E-mail:* kridder@katieridder.com. *Web site:*www.katieridder.com. *Page 128 and 129: Paint colors for Gigi's room:* Harbor Fog, #2062-70 Summer Blue, #2067-50; Damask Rose, #2082-50; Blue Orchid, #2069-50—Benjamin Moore (R,M); 888-236-6667. **Windsor chest with changing table,** both in white, by Pamela Scurry, $1,250—Wicker Garden, see above. **Floral sham,** $50—Pixie, see above. **Lizzie crate,** in white, by Finn & Hattie—Bograd Kids (M); 212-726-0006. **Sleigh crib,** in white, by Pamela Scurry, $1,250—Wicker Garden (R); 212-410-7001. **Braided chenille rug** in cutting garden pattern—Capel USA (M); 800-334-3711. **Child's chair,** pine, by Q-est, $75/ea.—White on White (R); 212-288-0909. **Tech suede cube** in wisteria, $240—Eazy Bean (M); 415-255-8516. *E-mail:* eazybean@aol.com. **Teddy bear** in floral fabric, $70; **three-piece crib set** (coverlet, crib skirt, and bumper) in pink mini gingham and floral fabric, $560; **crib sheet** in floral fabric all by Jodi Ackers, $55—Pixie (M); 212-772-2438. **Alder wood bookcase,** in dusty green with white trim—Bograd Kids, see above. **Petunia plush poodle,** #531483, $25; **small Daphne the Duck,** #301457, $22; **mini Pistacio the Frog,** #565135, $25; **Flatjack** toy rabbit, $48; **Flatophant** toy elephant, $48; **Flatobearius** toy bear, $48—all from FAO Schwarz (R); 800-791-1141. *Page 130:* **Mrs. Orr desk chair** in Jade-Raisin fabric by Bob Williams—Mitchell Gold, see above. **Painted desk** with faux marble top in pine by Paul Briger, $5,750—Briger Design (T); 212-517-4489. **Computer,** imac, in tangerine—Apple Computers (R,M); www.apple.com. *Page 131 Paint color for Jane's room:* Dream Whip, #2174-60—Benjamin Moore, see above. **Wrought-iron drapery rod**—Johansen Interiors (T); 914-739-6293. **Taffeta window treatment** in Toscana 30 by Prismatek—Decorators Walk (T); 516-861-3100. **Hand-forged iron Loopy table** in white by Jane Gray—Stray Dog (T); 706-861-1365. **Slipper chair**—Niermann Weeks (T); 212-319-7979. **Charade polka-dot fabric** in shrimp by China Seas—Quadrille (T); 212-753-2995. **Wool Flokati rug** in white, $899—ABC Carpet & Home (R); 212-473-3000. **Decorative pillows** by Hable Construction, from, $160—Legacy Trading Company (R); 214-748-5118, and Comerford Hennessy (R); 631-537-6200. **Sun pillows** by Alexander Girard for Maximo, $125/ea.—ABC Carpet & Home, see above. **Silk twill pillows** in fuchsia Toile, pink Starburst, and orange Squares designs by Thomas Paul, $55/ea.—Troy (R); 212-941-4777. **Flannel and moleskin throw** in pink grid design, $360; **striped throw pillows** in pink wool flannel, from $100; all by Jim Deskevich—Variegated (M); 718-858-1065. **Scalloped percale flat sheet** in white, $45—Garnet Hill (MO); 800-622-6216. *Web site:* www.garnethill.com. **Polka dot bedding** in rose by Jane Leider for Haute Home, $180/twin flat sheet; $90/pr. pillowcases; $60/boudoir sham—C&W Mercantile (R); 631-537-7914. **Gustavian full-size headboard**—Country Swedish (T), 800-562-1847. *Page 132 Paint color for Tony's room:* Blue Marguerite, #2063-50—Benjamin Moore, see above. **Large Costanza table lamp** in aluminum, $215; **Costanza shade** in red, $75—The Terence Conran Shop (R); 212-755-9079. **Baby scoop chair** in orange, $130; **Ball table** in white, $130, both by Boom—Australia Steamboat (R); 800-400-0692. **Handmade Tibetan rug**—Odegard (T); 800-670-8836. **Twin LOGGA bed** in silver, $99—IKEA (R); 800-434-IKEA. **Circles blanket** in red, $195—The Terence Conran Shop, see above. **Levolor Metal blinds** in Emperor Red and White—Levolor (M); www.levolor.com. Also at the Home Depot (R); www.homedepot.com. *Page 133:* **Red Range Rover,** $60; **Ferrari,** $30; **Mustang Cobra,** $25; **Ferrari Racecar,** $50; **Maisto Chevy** concept car, $25; **Calloway c12,** $60; **BMW Z8,** $28; **Blue Pantera,** $28, all by Hot Wheels—FAO Schwarz, see above. **Convert-o-bike** in aluminum, $325; **Pendine low 4-drawer stack II,** $1,650; **Bean Stok** in multi-color wool—Eazy Bean, see above. **Link ottoman** in Baltique-Cinnamon leather by Bob Williams, $550—Mitchell Gold, see above. **Tondo floor lamp** with St. Tropez Solé fabric shade by Cindy Ciskowski for Mystic Home, $625—Civilization (R); 310-202-8883. **Pendine high 10-drawer stack,** $1,995—The Terence Conran Shop, see above.

134 Point, Counterpoint

Pages 134 to 139: Designer: **Brad Blair,** Lotus Antiquities (R,T), 158 N. La Brea, Los Angeles, CA 90036; 323-938-4531. *Courtyard:* **Chairs,** Patio Terrace Armchairs—Palacek (T); 213-748-9563. **Table**—Maison Midi (R); 323-935-3157. *Family room:* **Area rug,** Tabriz—J.H. Minassian & Co. (R,T); 310-657-7000. **Chairs**—Svenska Mobler (R,T); 323-934-4452. **Table**—The Fainting Couch (R,T); 323-930-0106. **Vase,** by Jimmy Lam—Lotus Antiquities, see above. **Pendant lamp,** Pearl—Rejuvenation (R,M); 888-401-1900. **Fabric on floor pillows,** Raoul Textiles, Miranda—The Bradbury Collection (T); 310-657-3940. **Fabric on bench cushion,** Tashkent Tiger—Hinson & Co. (T); 310-659-1400. **Chinese blue and white ceramics**—Nell's (R,T); 323-857-6697. **Armchairs**—Lillian Lageyre (R); 310-393-6408. **Floor lamp,** Traditional double swing-arm floor lamp—Hinson Lighting (T); 310-659-1400. **Coffee table**—Indian Style (R,T); 310-659-7525. **Fireplace tiles**—Cobweb; (R); 212-505-1558. **Bronze urn**—Lotus Antiquities, see above. *Sun room:* Lounge, Maravilla, by Brad Blair—Lotus Antiquities, see above. **Table, basket**—Hollyhock (R,T); 310-777-0100. **Lamp**—Reborn Antiques (R,T); 310-289-7785. **Japanese silk pillows**—Lotus Antiquities, see above. **Glazed bowl,** by Steve Stewart—Hollyhock, see above. **Side chairs,** Swan—Svenska Mobler, see above. *Bathroom:* **Window shade fabric,** Manuel Canovas—Oakmont (T); 310-659-1423. **Mirror**—J.F. Chen (R,T); 323-655-6310. *Master bedroom:* **Tufted chair,** Gail—Lotus Antiquities, see above. **Nightstands,** Indian wheeled trunk—Indian Style, see above. **Throw**—The Silk Trading Company, see above. **Pillow**, Mansfield—Lotus Antiquities, see above.

140 August Appetite

Restaurant August, 301 Tchoupitoulas, New Orleans, LA 70130; 504-299-9777.

156 Ray and Charles Eames

Eames Office Gallery and Store, 2665 Main St., Santa Monica, CA 90405; 310-396-5991. *Web site:* www.eamesoffice.com.

Correction

January 2002: In the Resources for the story "Small Wonder," pages 52 to 57, the designer listing was credited incorrectly. It should have read: *Designer:* **Annie Kelly Art and Design**; 323-876-8030.

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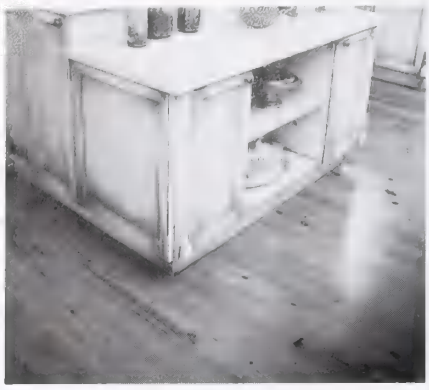
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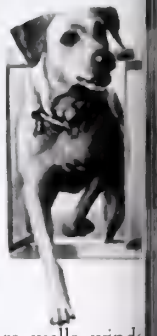
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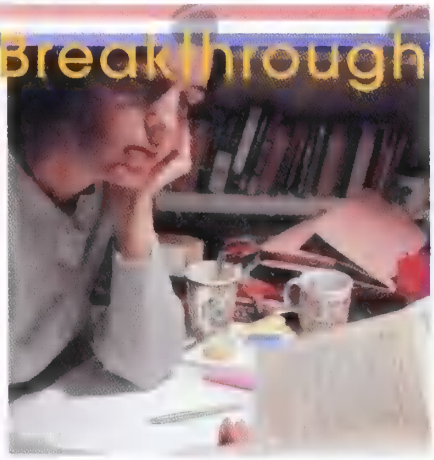
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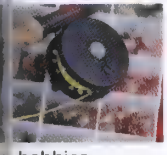
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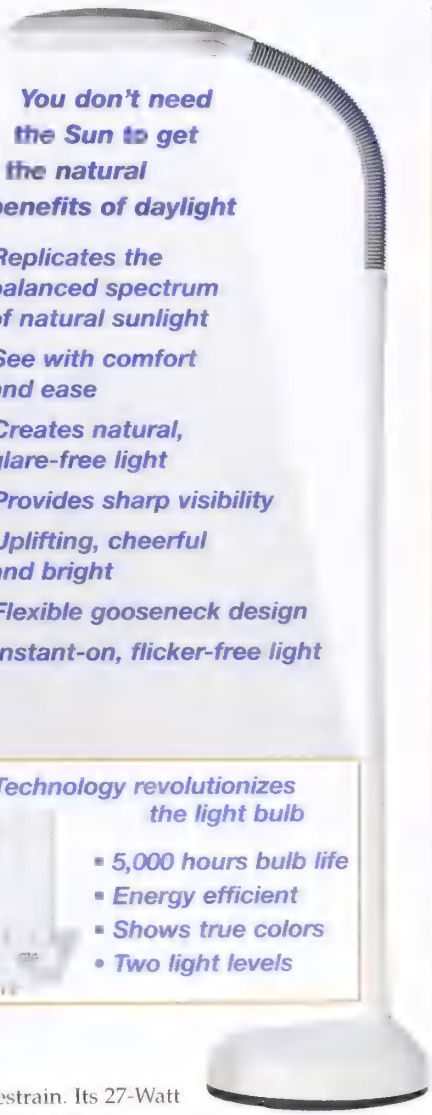


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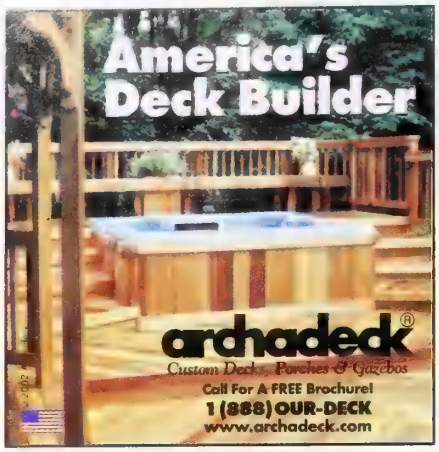
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- *"The scary fact is that many of our dreams have come true*

Ray and Charles **Eames**

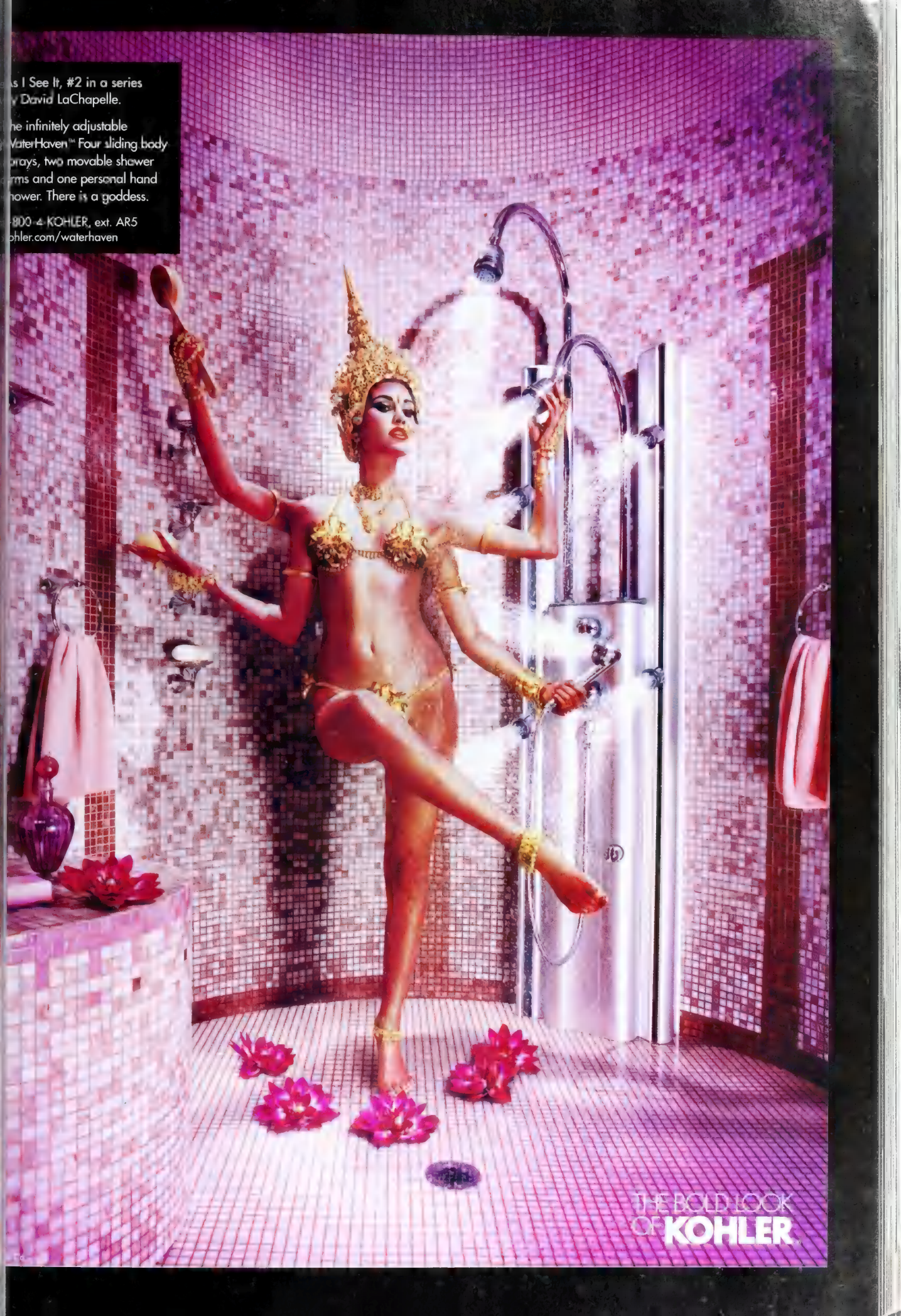
A modern marriage in so many ways



[top to bottom] Ray and Charles Eames at work on a model for a 1960 design exhibition. Iconic Eames furniture fills a room in Case Study House #9, which Charles co-designed with Eero Saarinen in 1945. Stacking fiberglass-reinforced plastic chairs and a dining armchair. Panels demarcate the Eameses' Case Study House #8.

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Charles, born in 1907 in St. Louis, and Ray, born in 1912 in Sacramento, never drew a line between art and life. From the moment they met at the Cranbrook Academy of Art outside Detroit in 1940, their shared agenda inspired invention They designed children's chairs and cocktail tables, stationery, and masks; they created strange new rectangular volumes with glass wal Their own California Case Study House, constructed entirely of prefabricate materials on a welded steel frame, became a modern landmark, its colo ful panels adding extra scale and whimsy. Their most last legacy, though, is their contem porary furniture, which they approached with populist vigor. Call it mass with class. ●


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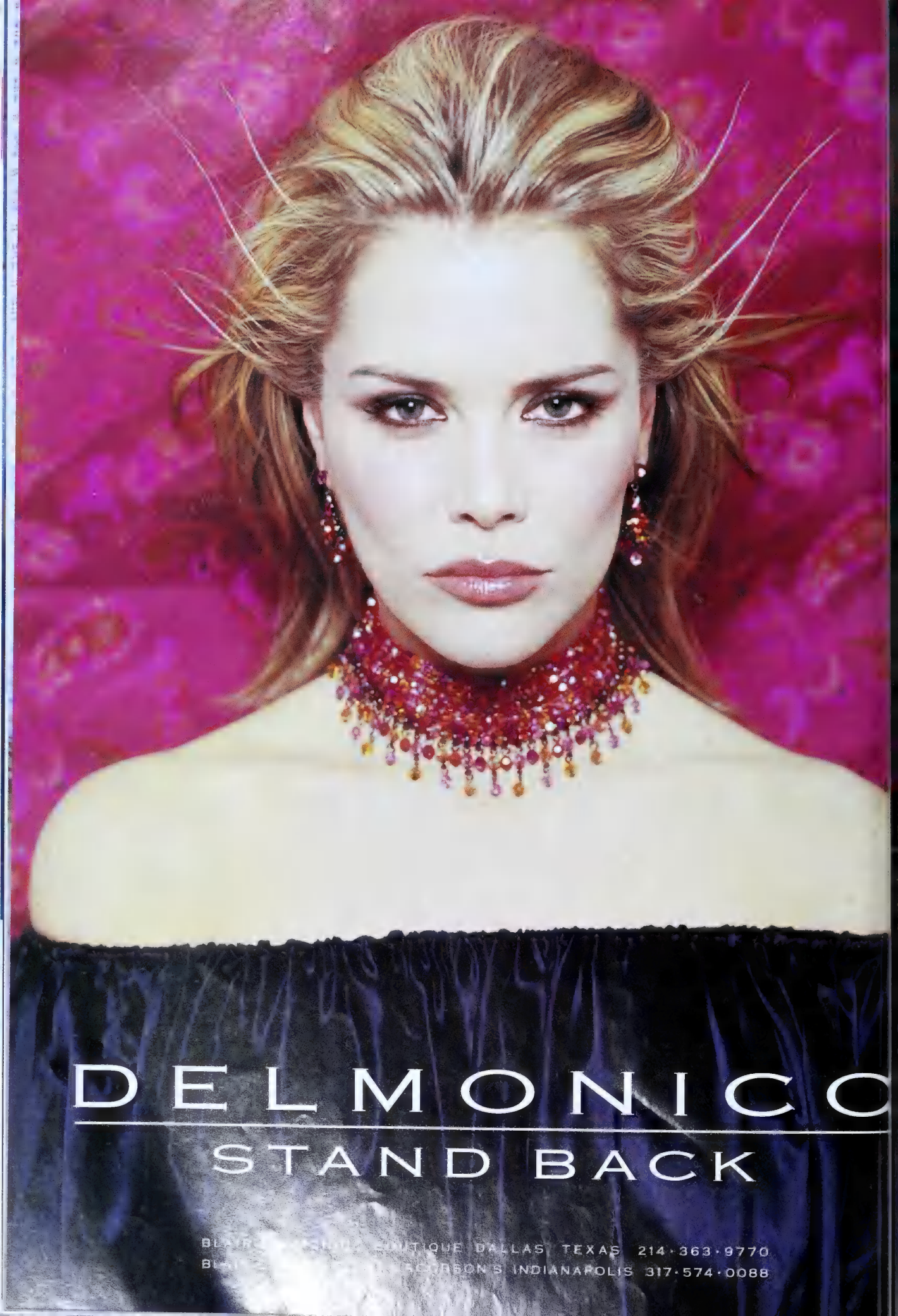






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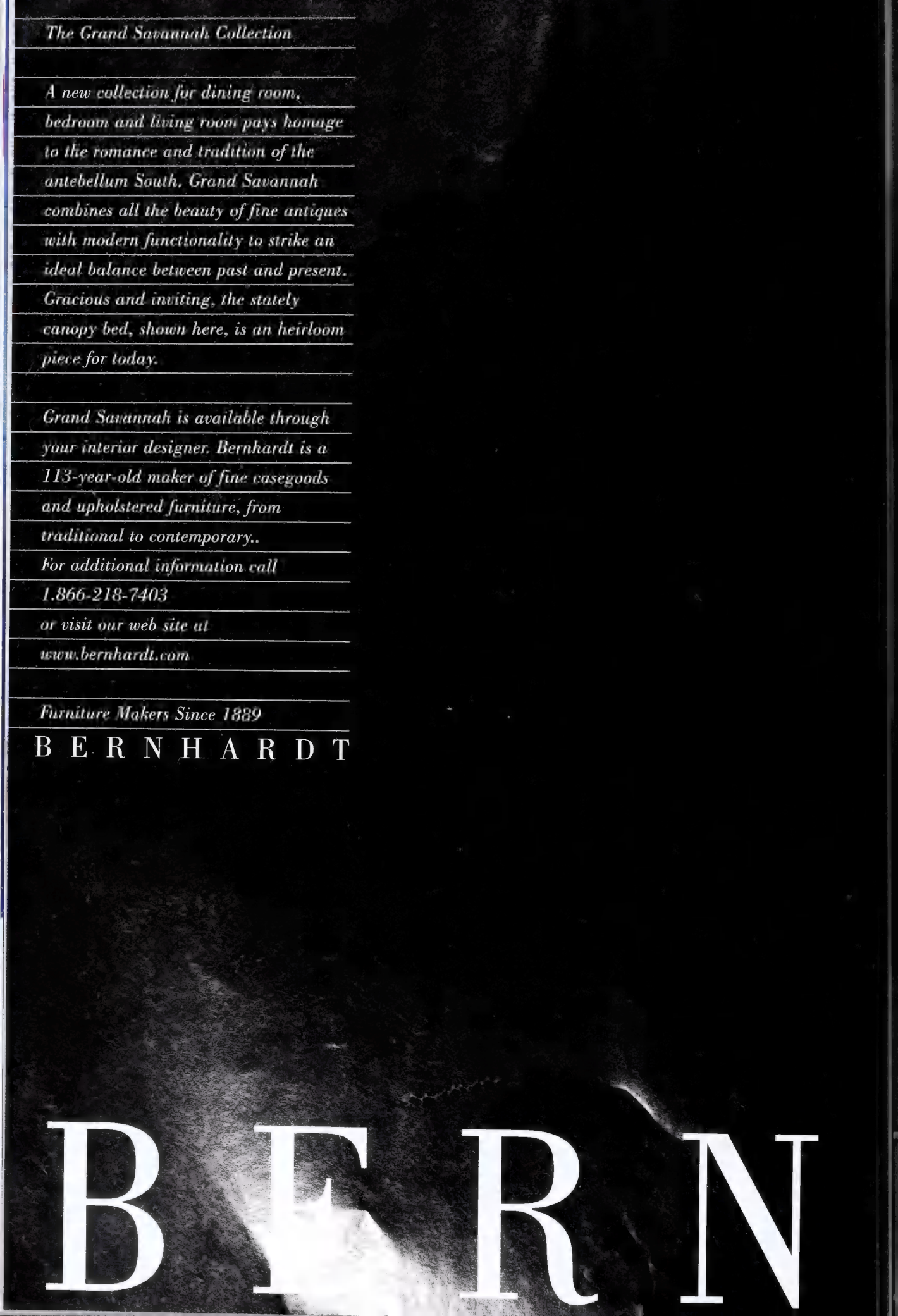
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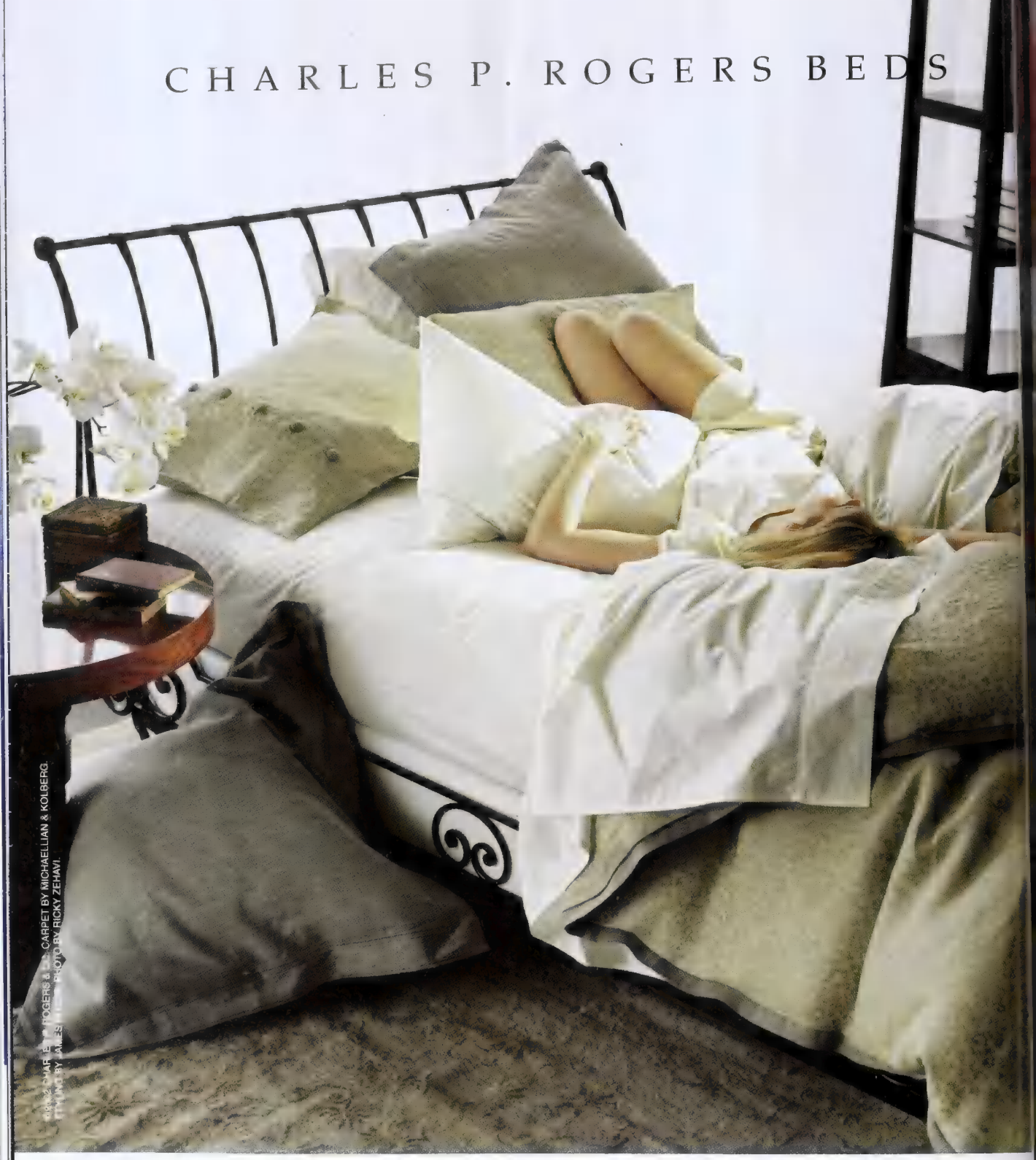
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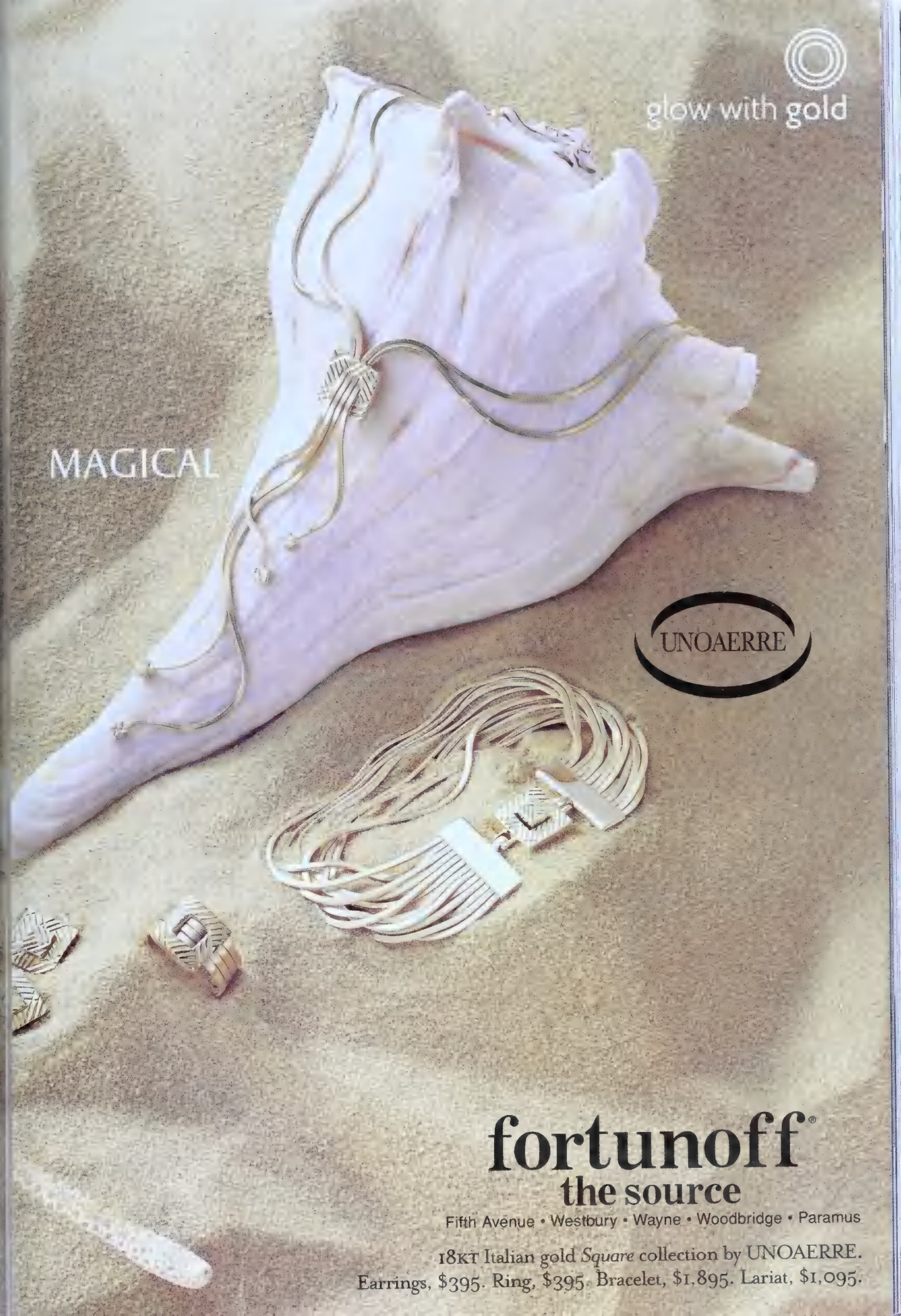
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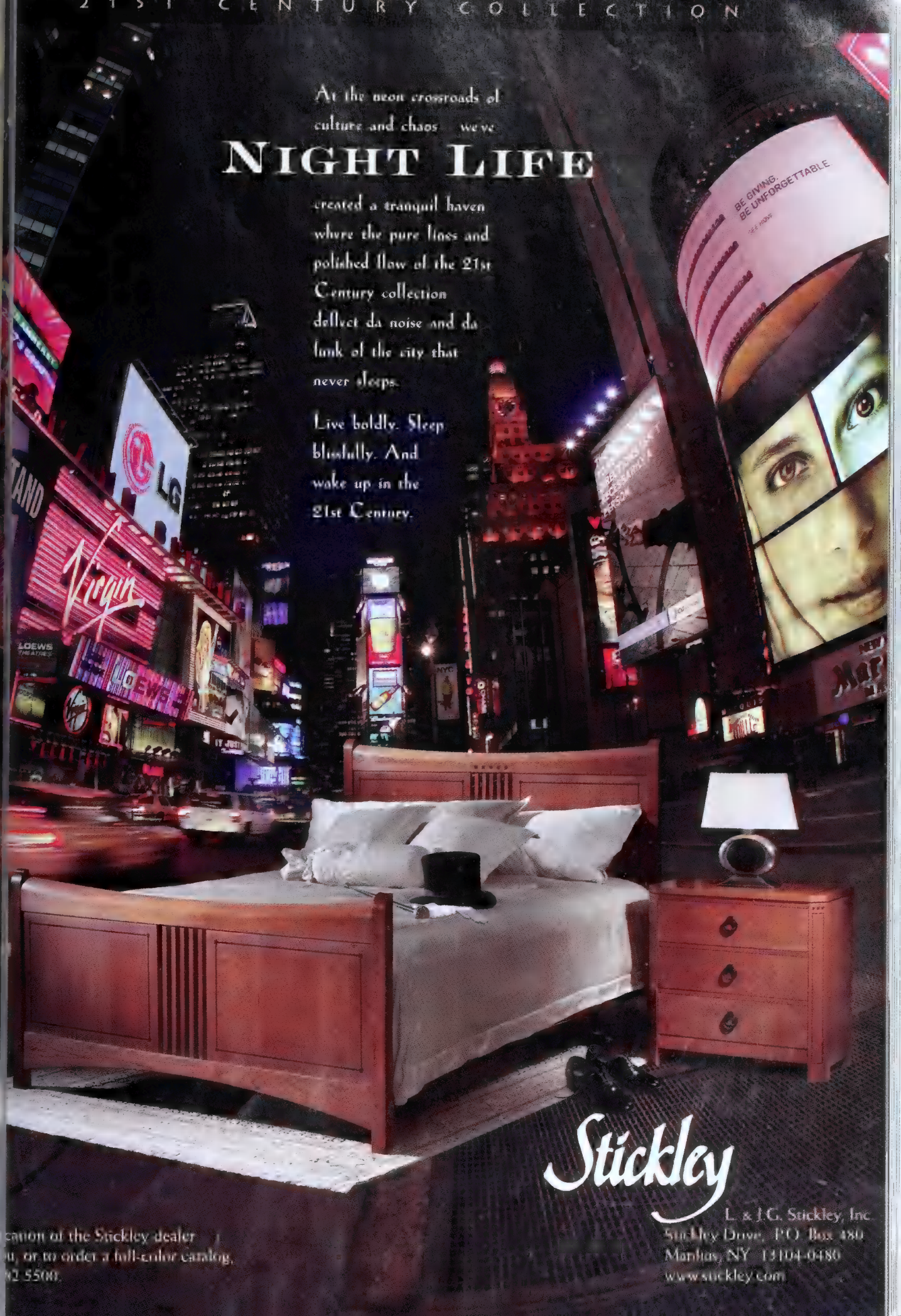
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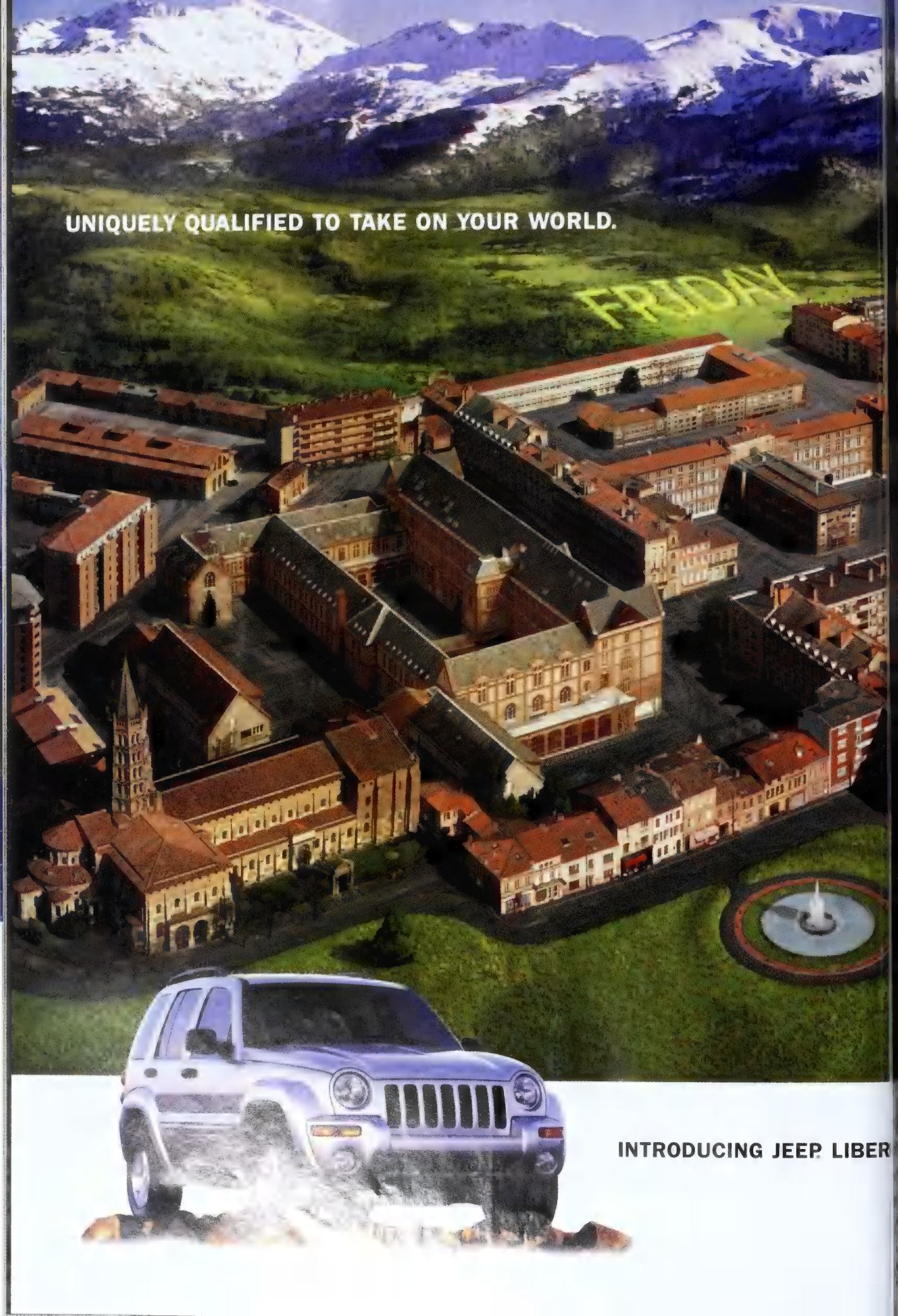
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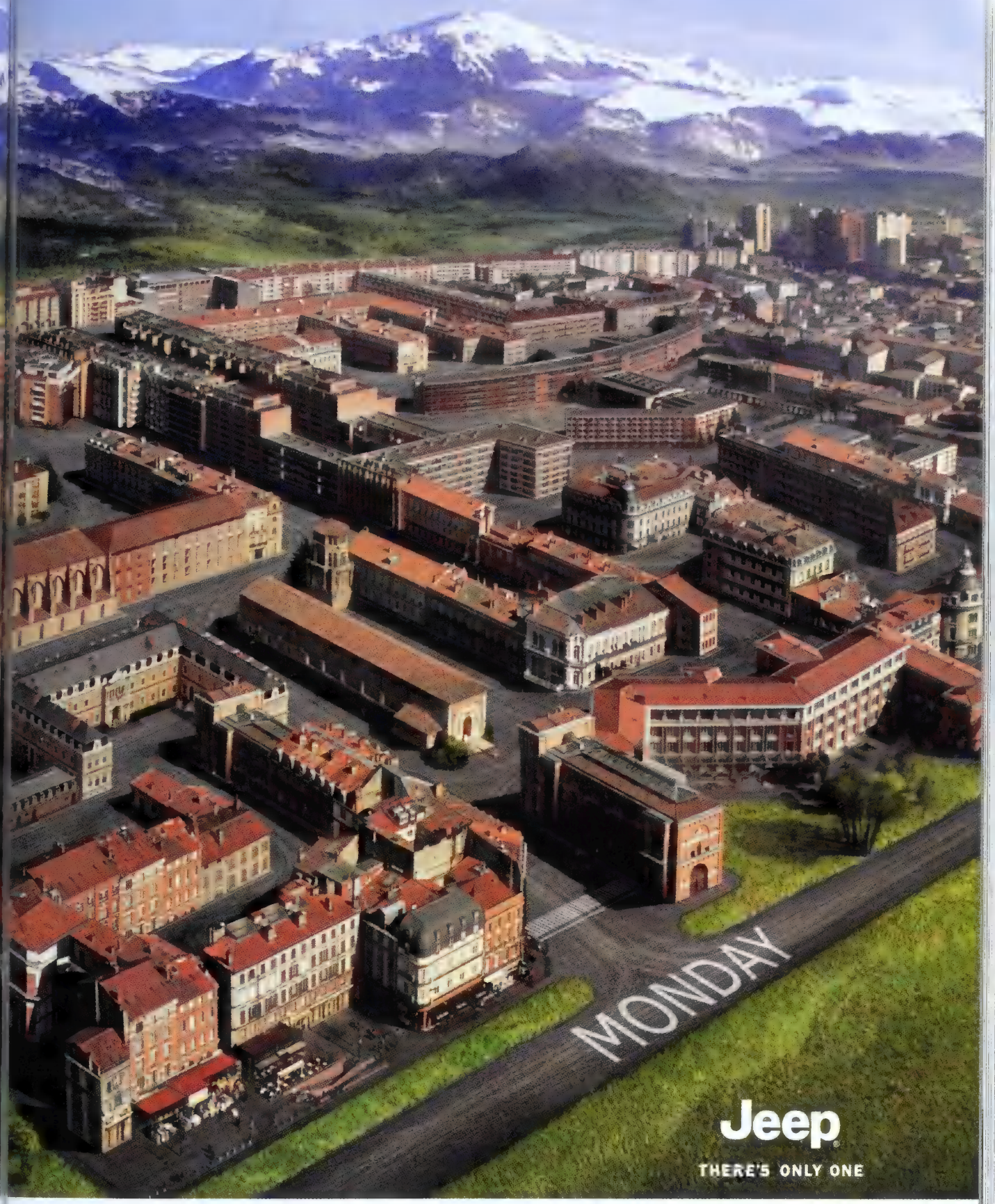


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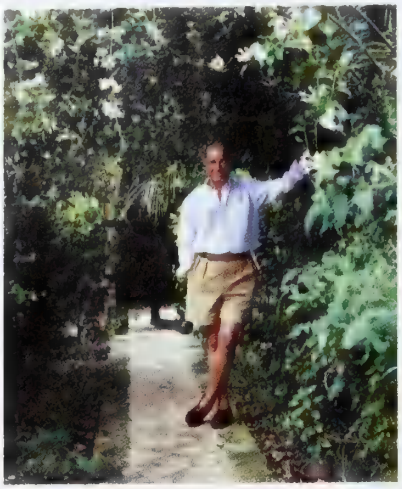
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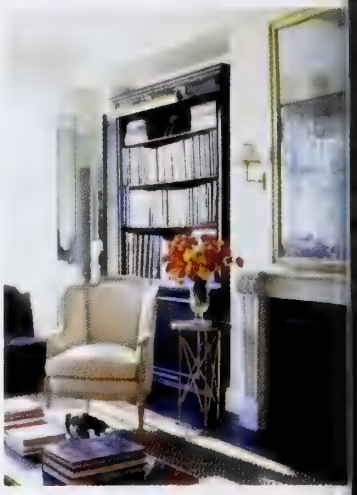
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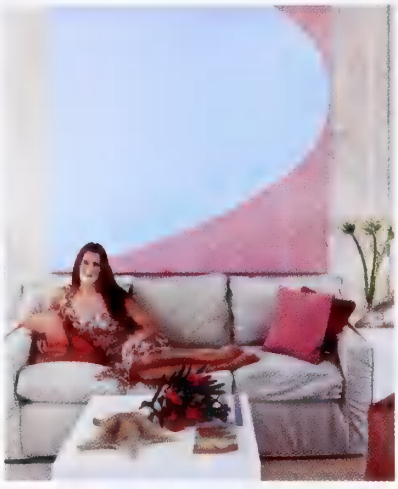
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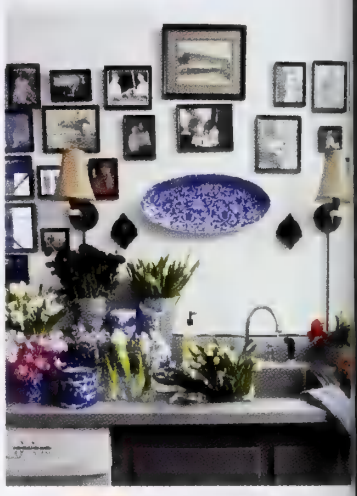
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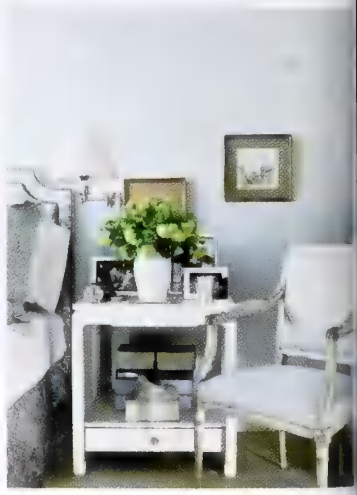
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The Cover
A night table and bookcas by Alexa Hampton flank a Louis XVI armchair. Phot graph by Fernando Bengoec



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Writer William Irvine



Kara Shire Writing this month's "Designer Challenge" (page 178) was an ideal assignment for Shire, who has bargain-hunting in her blood. "I am always trying to use ordinary goods in creative ways," she says. "The end result is a look that seems less processed and more individual." A native of Phoenix, Shire now lives in Oakland, California, where she is a reporter for Contra Costa Newspapers.



Elizabeth Hayt "The house is stately yet livable," Hayt says of the atmospherics at Elizabeth Locke and John Staelin's Virginia retreat ("Federal Case," page 146). "The elegant French furniture is as at home as the cats, who sun themselves in every room." A New York native, Hayt regularly contributes pieces about art, fashion, beauty, and style to *The New York Times, Vogue, Harper's Bazaar, Elle,* and *Interior Design.*



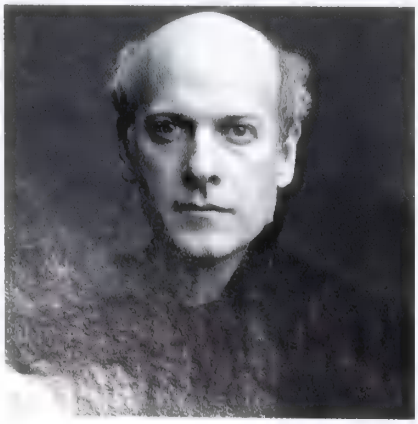
Todd Klein After practicing interior design in his native Kentucky, Klein ("Window Solutions," page 1 moved to New York in 1998 and promptly started working for Albe Hadley at the esteemed design firm Parish-Hadley. When the company closed in 2000, Klein went out on h own; he is now completing projects ranging from the restoration of a St ford White townhouse in Manhatta to a ski house in Deer Valley, Utah.



Michael Bruno Bruno is the founder of 1stdibs.com, a Web site that lets browsers bid on antiques culled from the Paris flea markets ("Charlotte's Web," page 186). A native of Connecticut, he began his career as a real estate broker with Sotheby's in San Francisco before moving to Paris in 1999 to start 1stdibs. He now divides his time between Paris and Sagaponack, New York.



Timothy Greenfield-Sanders Photographs by Greenfield-Sanders, who shot this year's "Giants of Design" honorees (page 60), are included in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the National Portrait Gallery. His work will be the subject of a retrospective at the M... He is fi... performance a...



Senga Mortimer "Oscar and Annette have the best taste of anyon I know—all their houses are cozy and inviting," says Mortimer, who visited Oscar and Annette de la Renta's tropical compound in the Dominican Republic ("Paradise Found," page 116). The decorating director of *House Beautiful,* Mortim has previously produced and writte stories for such magazines as *House Garden* and *Traditional Home.*


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Keep those cards, letters, and e-mails coming . . .



THERE'S NOTHING MORE humbling than putting together our June issue. June is the month in which we honor five of the biggest talents in our field. Narrowing our list down to five is a serious, lengthy, and highly contested process, but when it comes down to our final vote, the winners are clear. This year's "Giants of Design" awardees are, indeed, larger than life. They have changed the way we think about architecture, decoration, furniture and fashion design, museum exhibitions, and retail stores. This issue is dedicated to helping you get to know the biggest and best names in the business a little better.

On a let's-get-down-to-decorating note, we also address a confusing, technically challenging, and sometimes financially ruinous subject that's the most prickly topic in decorating: window treatments. Not only are they crucial to the function and beauty of a room, but you can spend a solid chunk of change getting them just right (or even just so-so). As more than 520 of you have written and e-mailed to tell us, a window's placement and embellishment are key to a good-looking room. I hope this issue's 12 pages of windows, windows, and more windows will help you out.

A giant thank-you is in order for everyone who has entered our "A Reader Goes to High Point" [illegible]. We have received more than 700 [illegible] so far and expect another 100 [illegible] more. And thanks to all of you who have been voting on our cover choices, posted on www.housebeautiful.com. If you want to place your vote on one of five possible images and phrases to grace our upcoming covers, log on around the middle of each month.

Roehm Turf

Dear Marian,
Susan Gutfreund's advice and great sense of style are a delight. In "Anatomy of a Bedroom" [March] she tells us it's okay to mix inexpensive with grand—in other words, to have fun and be creative with what you have. Carolyne Roehm, on the other hand, makes elitist comments in her column "At Home with Roehm," such as advising against poly-cotton sheets, which is all some readers can afford. Your magazine should inspire, not embarrass, readers.

Brenda Nashawaty
via e-mail

Dear Brenda,
We try to cover as many decorating arenas as possible, and we certainly don't intend to discourage readers by suggesting financially unfeasible design schemes. Across the board, our stories are meant to give readers ideas and inspire their creativity, regardless of expense. I think you'll be happy to see that in this issue, Carolyne Roehm works with a straightforward palette [illegible] white for a beach party, [illegible] sunflowers for an inexpensive color.

Dear Marian,
"At Home with Roehm" is a wonde addition to your magazine. Ms. Roe taste and style are perfect. What a t to look forward to each month.

Laura
via e

Captions Courageou

Dear Marian,
Thanks for making an effort to give readers more complete captions. Yo are the leader among shelter magazi providing this valuable service. I wa unable to identify, however, the glor fabric in Susan Gutfreund's bedroo ["Anatomy of a Bedroom," March]. Can you help me?

Colleen Con
via e

Dear Colleen,
The fabric was made by Boudin in Nîmes, France, which is no longer a able. Elizabeth Mayhew, our style ed found a similar fabric that was also f tured in the piece: the Four Elemen toile (#171094), which can be purch through designers from Schumache (800-332-3384).

(Continued on pag

Please e-mail Editor in Chief Marian McEvo at mmcevoy@hearst.com or send your letters Dear Marian, House Beautiful, 1700 Broadw 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.


LAUREN
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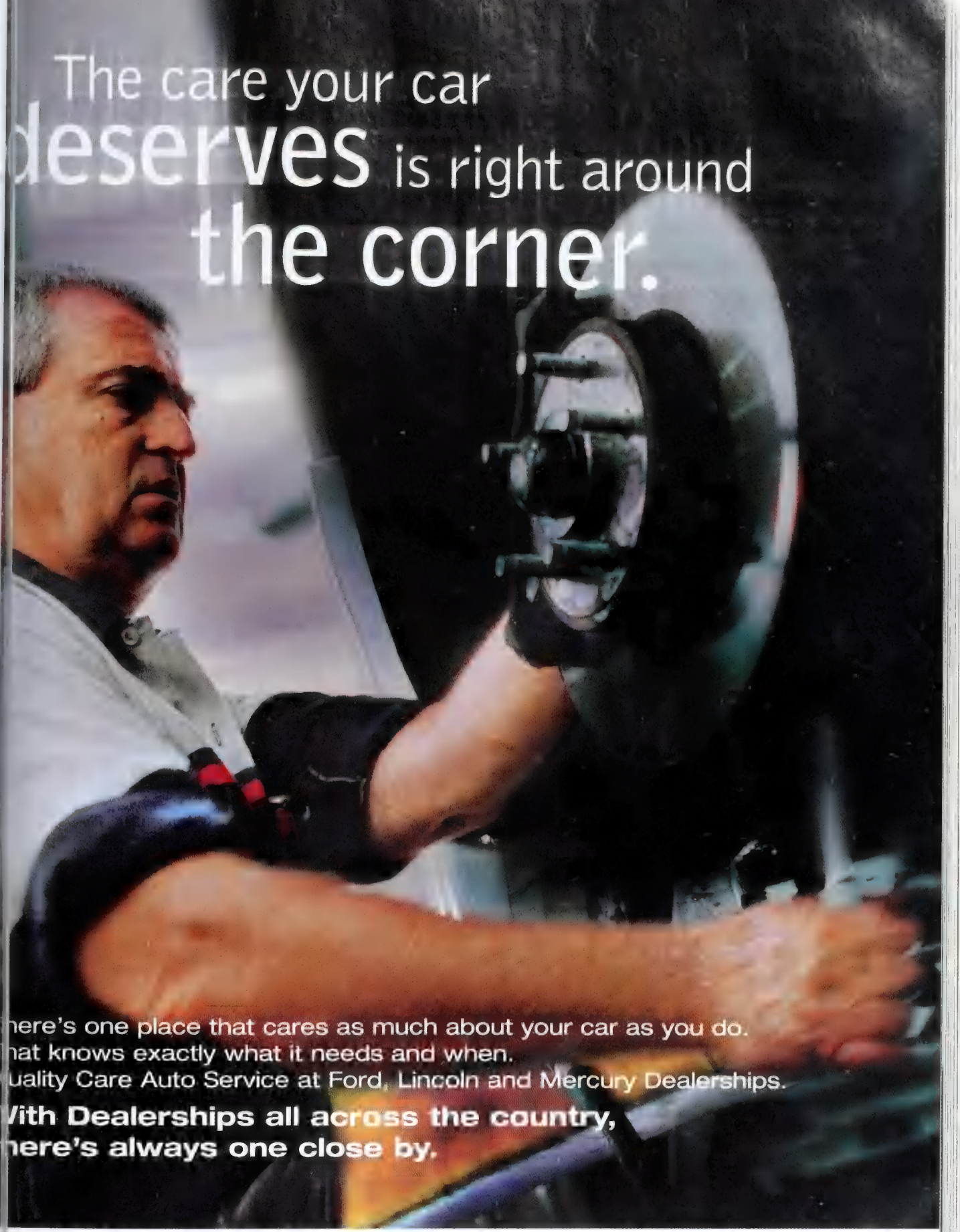
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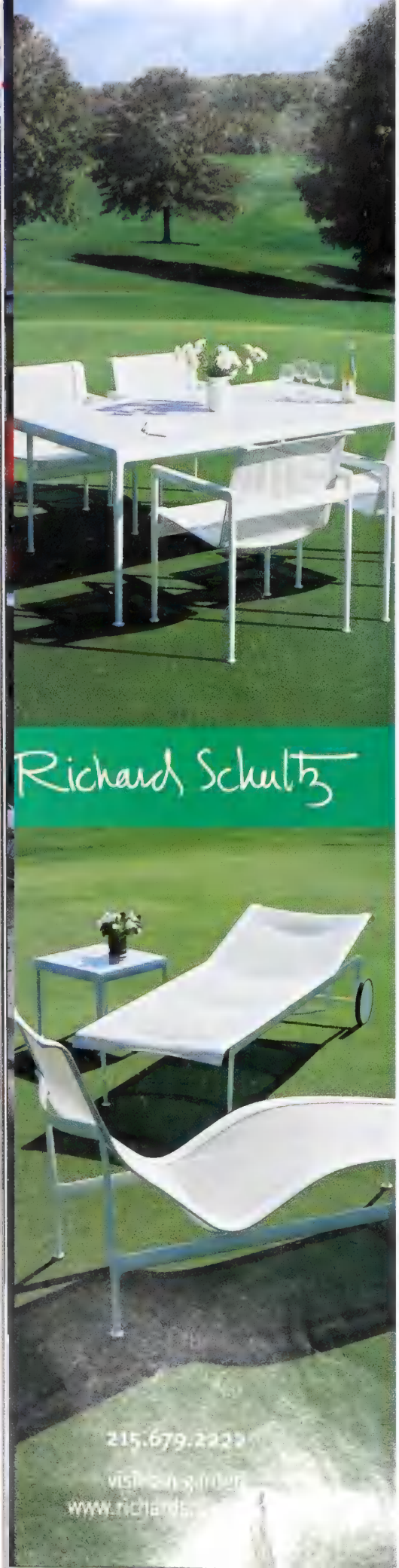
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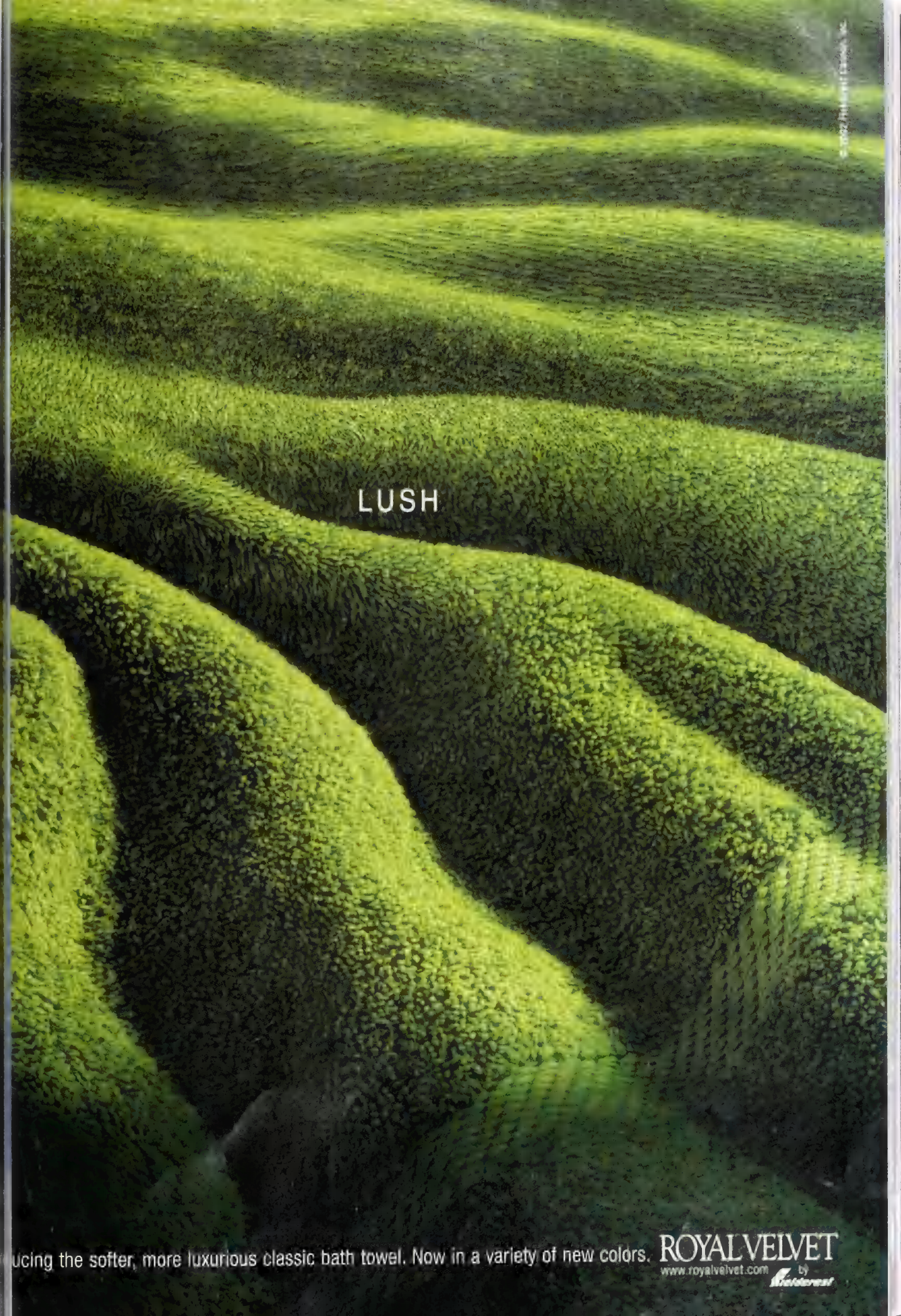
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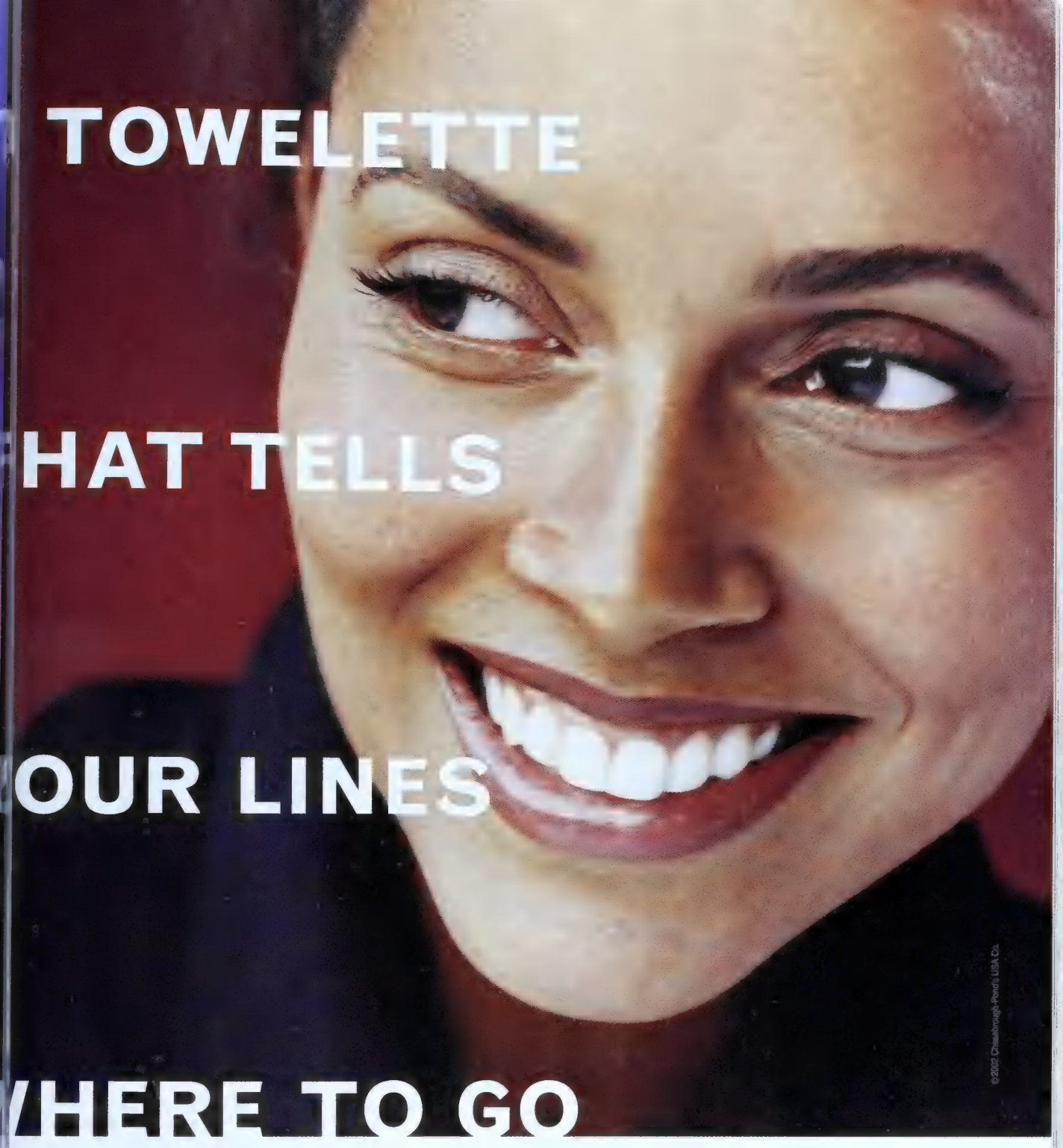


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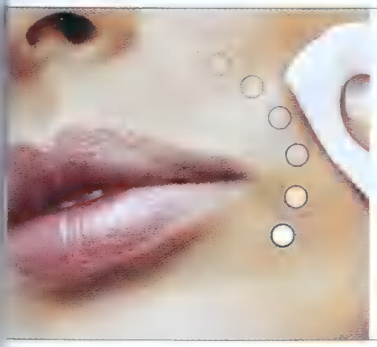


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515; from Pottery Barn: 800-922-5507. 3. Glass-and
tieback, through designers, from Paula J.: 508-473-1
4. Justine tieback (#357079540), through designers,
Houlès: 310-652-6171. 5. Morocco Panther tieback
(#TMP-0), through designers, from Clarence House
752-2890. 6. Leather tieback, through designers, fr
Mulberry, through Lee Jofa: 212-688-0444. 7. Crete
(#PV73350-201), through designers, from Clarence
212-752-2890. 8. Bolero tieback (#9625-08), throug
designers, from Donghia: 212-925-2777.

{ From s[illegible] lavender to beige, tiebacks hold their own }



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9 Roman Holiday

window treatments that are made in the shade

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Sandberg's Melker (#189-92) through Country Swedish; 100% cotton; 57"w. We ran this big stripe horizontally, but reengineered it so that all the colors in the repeat would appear in the folds when the shade was pulled up. We seamed the pink stripe at the top and made sure the brown stripe fell at the bottom to give the shade visual weight. The shade also has a blackout lining, which adds body and helps the stripes hang straight.

Photographer Joshua Sheldon
Writer Carolyn Sollis
Producers Carolyn Sollis and Elaine Wrightman

(Continued on page



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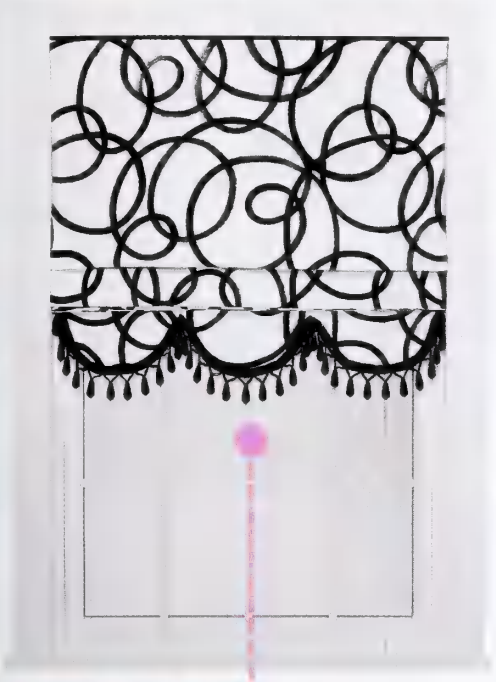
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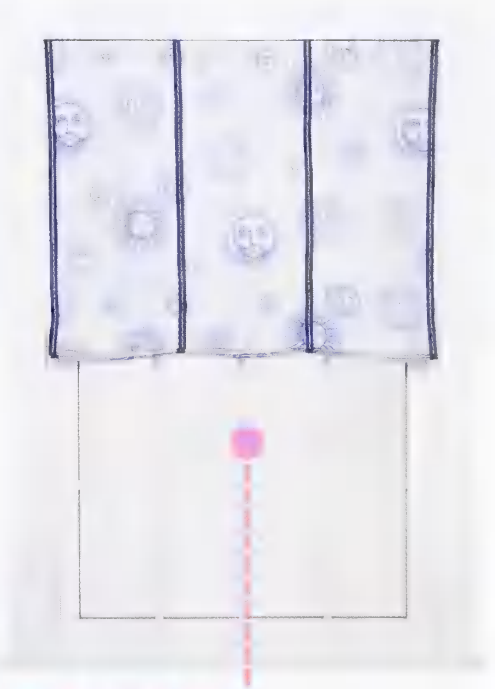
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(Continued from page 48)

"Roman shades offer an answer for every design aesthetic, from traditional to modern"



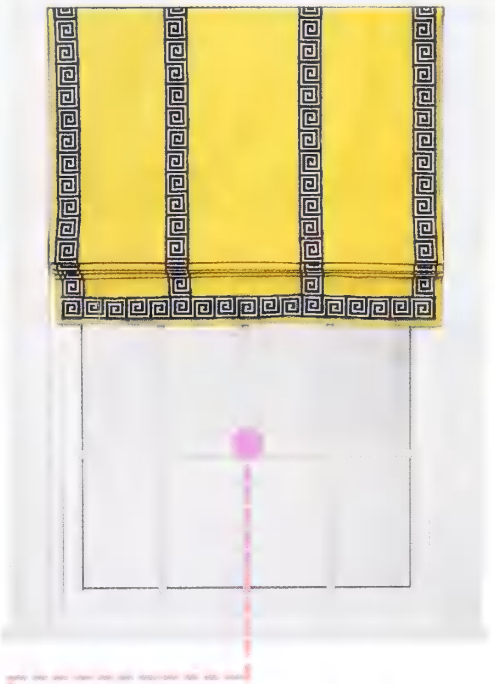
Clarence House's Vortice (#33911-11); 50% linen, 37% cotton, 13% nylon; 54″w. To echo the swirls in the design, we scalloped the bottom edge of the shade and added a wooden-bead trim from M & J Decor for fun. Because the fabric's ground is white, we added a flat black half-inch welt to define the top.



Luciano Marcato's Soli e Lune (#08013) by Piero Fornasetti through Paula J. Inc.; 100% linen; 55″w. We left this sheer fabric unlined to allow light to shine through. Since the sun and moon design is so pale and the fabric so delicate, we added spark and strength by stitching half-inch blue-striped grosgrain ribbon up and down the shade.



Rogers & Goffigon's Somerset (#910038) in ruby 09 and porcelain 01; 100% linen; 56″w. This design was created with two colors of glazed linen seamed together, red on top of white. We made templates of the pattern, blew them up, and traced them onto the fabric. Then we stitched the tracing, cut out the interior, and finished the edge with a pearl stitch (a tight zigzag). When the shade is raised, the repeat folds neatly in half.



Jim Thompson's Ranong (#132 808) in Fairy Gold; 70% cotton, 30% silk; 54″w. Because silk is fragile and fades easily, we lined and interlined this fabric. For a graphic accent, we added a 2½-inch fabric tape with a Greek-key design from M & J Decor. It was inset ¾ inch along the sides and bottom edge. In order to have the Greek keys line up, we made the center panel slightly wider than the sides.



Sahco Hesslein's Pictura (#7792) through Bergamo; 58% linen, 42% cotton; 55″w. We laid out this fabric before sewing in order to place the large oval motifs gracefully. We centered one at the top of the shade so that the repeat formed a diamond pattern. The heavy linen needed only a simple lining; to provide for a more attractive series of folds when the shade is raised, we added four extra pleats at the bottom.



Schumacher's Rajasthan Paisley (#169602) in pink and green; 100% cotton; 53″w. We lined this cotton paisley to give it a bit more structure. To complement the exotic motif, we stitched a half-inch green satin ribbon to the bottom edge and added glamorous beaded trim. The weight of the beads gives the hem a slight scallop when the shade is raised.



Scalamandré's Palmier (#16307-001); 100% cotton; 54″w. The most feminine of all the shades we tried, this traditional [illegible] interlined; [illegible] pleats, also [illegible]



Lulu DK Fabrics' Moondance (#11115-1) in beige background with red through Decorators Walk; 100% cotton; 54″w. This fabric has borders on each selvage, which we wanted to highlight, but the window was too narrow for both borders to show. We cut them off and restitched them to the shade like capes on a Venetian blind. The shade's bottom has drop-tail edges that fall gracefully on each side when the shade is raised.

tips

Nuts & Bolts

- *Think about what function your roman shade will perform before you create the design.*
- *Sunlight affects many fabrics. Before selecting a material for a shade, note which direction the windows faces. Line and interline delicate fabrics, or place them only in windows that aren't exposed to direct sunlight.*
- *Consider what your shade will look like both up and down. Designs can be adjusted and folds embellished to make the shade work both ways.*
- *For an affordable couture look, use inexpensive solid fabrics for the shade and splurge on luxurious trim.*
- *You won't have to add trim at all if you use fabrics with borders, which can stand alone as edging or be cut and reapplied as hems, stripes, or valances. For more details, see Resources.*

For more Swatch Watch, go to www.housebeautiful.com



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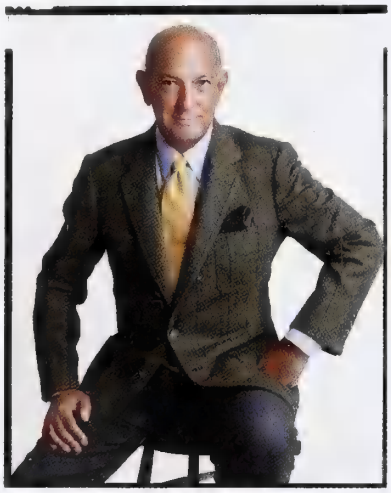
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{GIANTS of DESIGN

Portraits Timothy Greenfield-Sanders **Producer** Howard Greenberg



[MARIO BUATTA]



[OSCAR DE LA RENTA]



[ZAHA HADID]

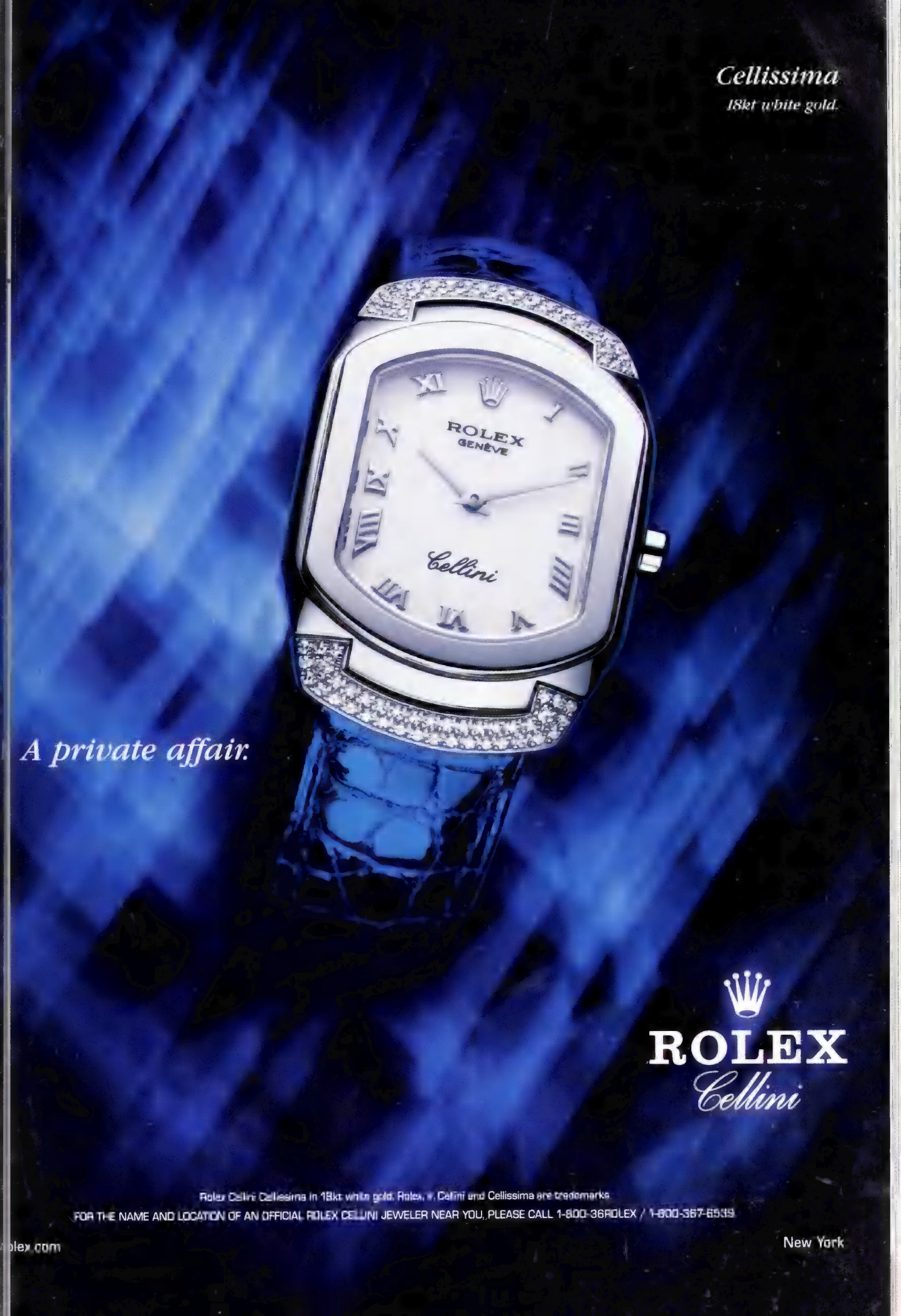


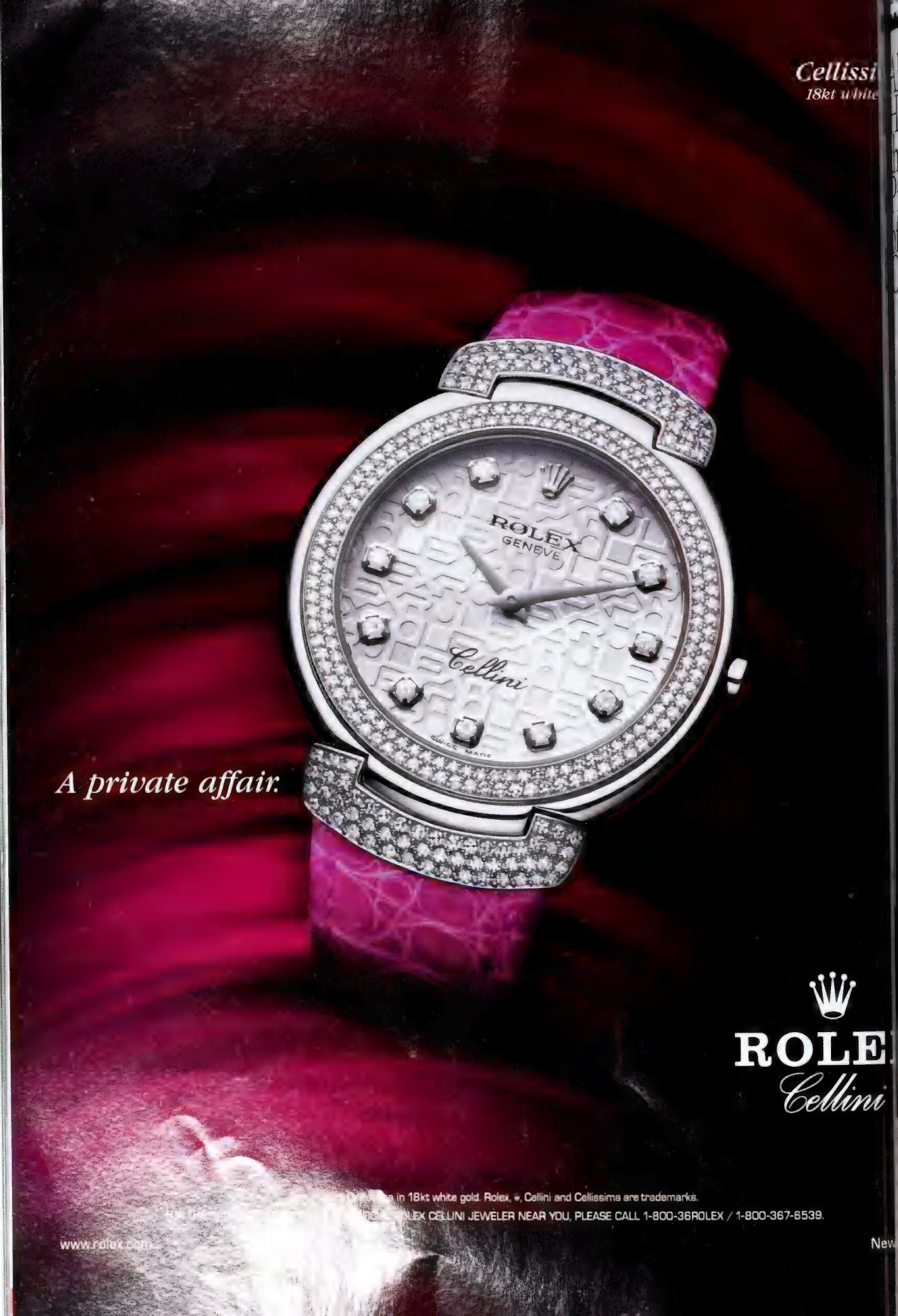
[SIR TERENCE CONRAN]



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One brings the decorative arts to the masses. One makes contemporary style accessible to all. One is forging a new kind of architecture. One embraces decorating traditions while looking to the future. One is making the art of living fashionable. For the next 18 pages, we salute these five exemplary talents. Meet *House Beautiful*'s 2002 Giants of Design Award winners. >


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All Hail the Prince of Chintz!



Mario Buatta Interior Designer

IF IT IS NATURAL TO REBEL AGAINST YOUR PARENTS' TASTE, THEN IT'S NOT SURPRISING THAT MARIO BUATTA n waging a battle against modern rooms for the last 50 years. His weapons of choice: swags and bows, dog portraits, d-white china, and yards of chintz, which have remained in his arsenal despite whatever fads have come and gone dur- distinguished career. He may have been born on the isle of Staten and not the sceptered one, but Mario Buatta has eless become America's most popular proponent of the English-country look.

ook to it early, understood it innately, and has clung to it fiercely. "I used to ask my mother why our living room always like we were expecting company, when no one ever came," Buatta remembers. "You couldn't touch anything without >





[left] Buatta cuts up in an ad campaign for Waverly. [above] A New York dining room he designed in 1999. [right] Buatta at age six on Staten Island.



[left] A Chinese cabinet Buatta designed for John Widdicom [below] The livi room in Buatta' former apartme in Manhattan.

leaving footprints, fingerprints, or fanny prints." At 11, he bought his first antique, an 18th-century lap desk for which he paid $12 on the installment plan, 50 cents a week. "My dad thought it was just secondhand junk, probably full of vermin."

Buatta found an outlet through an early mentor, his Aunt Mary—"my own Auntie Mame"—who encouraged his habit of rearranging the furniture in her chintz- and chinoiserie-filled apartment. Then in 1958, "just like the real Auntie Mame," he says, "she went Japanese and filled her house with low-slung furniture and banquettes." Even at that impression-

> "Mario sticks to his guns," says Albert Hadley. "He is not fashionable; he doesn't play that game. He has a great eye, great humor, and great knowledge"

able age, Buatta was not about to be swayed. "I liked the old way better."

After enrolling at Cooper Union to study architecture ("I hated it and left after a couple of months"), he landed in the decorating department of B. Altman, then went to Paris as part of a Parsons School of Design program that was to last four months. He stayed in Europe a year, during which he became a firm follower of English style and tradition. Back in New York, a stint with society decorator Elisabeth Draper introduced him to the old-money families of Long Island, as well as the Auchinclosses and the Eisenhowers, who could afford the grand style he aspired to; he later went to work with decorator Keith Irvine, where he learned that his all time favorite space was the famous "buttah yellow" room that John Fowler had created for Nancy Lancaster. Shortly thereafter, Buatta was knocking on the window of the Colefax and Fowler shop in London.



Fowler invited him in, beginning both a long friendship and an intense tutelage. [illegible] immediately announced, 'I'll take you [illegible] had champagne in >

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[left] A bedroom in blue and white, a Buatta trademark, designed for a house in Morristown, New Jersey. [above] A showhouse living room from 1997. [right] With longtime client Barbara Walters in 2000.

her bedroom. She received us in bed. She and Fowler fought all the time. I used to love to tease John. He was like Sister Parish in that both of them had an incredible sense of humor. I once gave Sister a Twisted Sister album, and she played it all the time."

Buatta went out on his own in New York in 1963. One of his first jobs was designing Rudolph Bing's office at the new Metropolitan Opera House, and ever since he has been creating rooms for a lengthy roster of the rich and famous, including Barbara Walters, Nelson Doubleday, Henry Ford II, and, most recently, Mariah Carey. Because he is such a showman—regaling friends, clients, his many lecture audiences, even waiters, with trademark bad jokes and worse puns—he's naturally drawn to creating showhouse rooms. He has designed dozens during the last three decades, from grand *salons* to intimate boudoirs, often using pieces from his own apartment. Buatta has also made a name for himself by taking on other decorating challenges, such as redoing the interiors of Blair House in Washington (he and Mark Hampton each designed half the rooms) and creating a fabric line for Waverly.

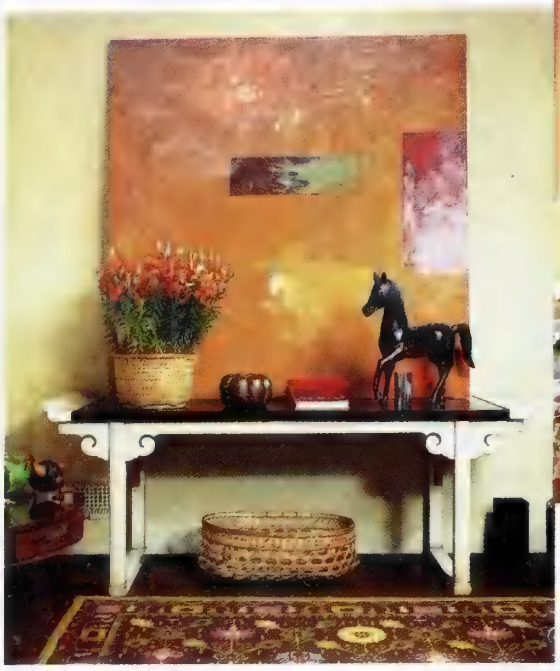


[left] A Buatta bedroom graces August 1984 cove *House Beautiful.* [below] Another of Buatta's forme Manhattan living

For almost 20 years he has been called the Prince of Chintz, a moniker he has both reveled in and hidden behind, for beyond the jokes and light banter is a consistent vision, an outstanding color sense, and a detail-oriented mind that borders on the obsessive. "Mario's beautifully colored, masterfully proportioned rooms have inspired me since I got off the Greyhound bus from Alabama," says decorator Richard Keith Langham. "Although it took me awhile to figure out if he was a disciple of John Fowler or Sheeky Greene." Albert Hadley, Sister Parish's longtime business partner, says, "I used to joke that [illegible] Sister Parish, get Mario. He has [illegible] and he sticks to his guns. Mario

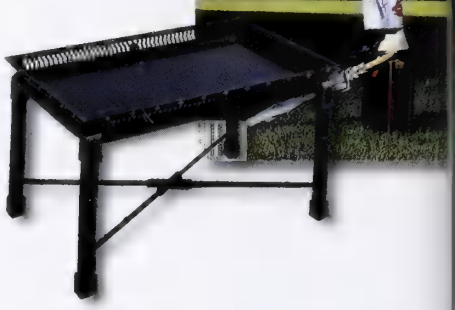



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[clockwise from left] A Kips Bay Boys' Club showhouse tableau. A Blair House interior. The Prince of Chintz makes the cover of *Manhattan, Inc.*, in 1986. A Buatta-designed cocktail table for John Widdicomb. Shopping for furniture—and a few laughs—in 1993.

he doesn't play that game. He has a great eye, great humor, and great knowledge." Fashion designer Cathy Hardwick adds, "Mario has a wonderful sense of proportion, on both a large scale and down to the smallest detail. And he is the most fabulous colorist."

No less important is his sheer hard work. "He's exacting," says his client Pat Altschul. "He wants to pick the perfect Kleenex box cover as well as the curtains and sofa and rugs. But he's not in the least dictatorial." Jokes his colleague Bunny Williams, "What I'd really like to do is find Mario's warehouse and break in. More often than I care to admit, he's ahead of me in finding the most beautiful objects in New York. So often I see something and am told, 'Sorry, Mario's bought it.'" Beth Andrews, who has retained Buatta's services on several projects, says, "Unlike other firms, he does the work himself. You get Mario. And he always calls you back. If I call and say I have a problem, he'll come right over."

> { "John Fowler and Sister Parish both had an incredible sense of humor. I once gave Sister a Twisted Sister album, and she played it all the time" }

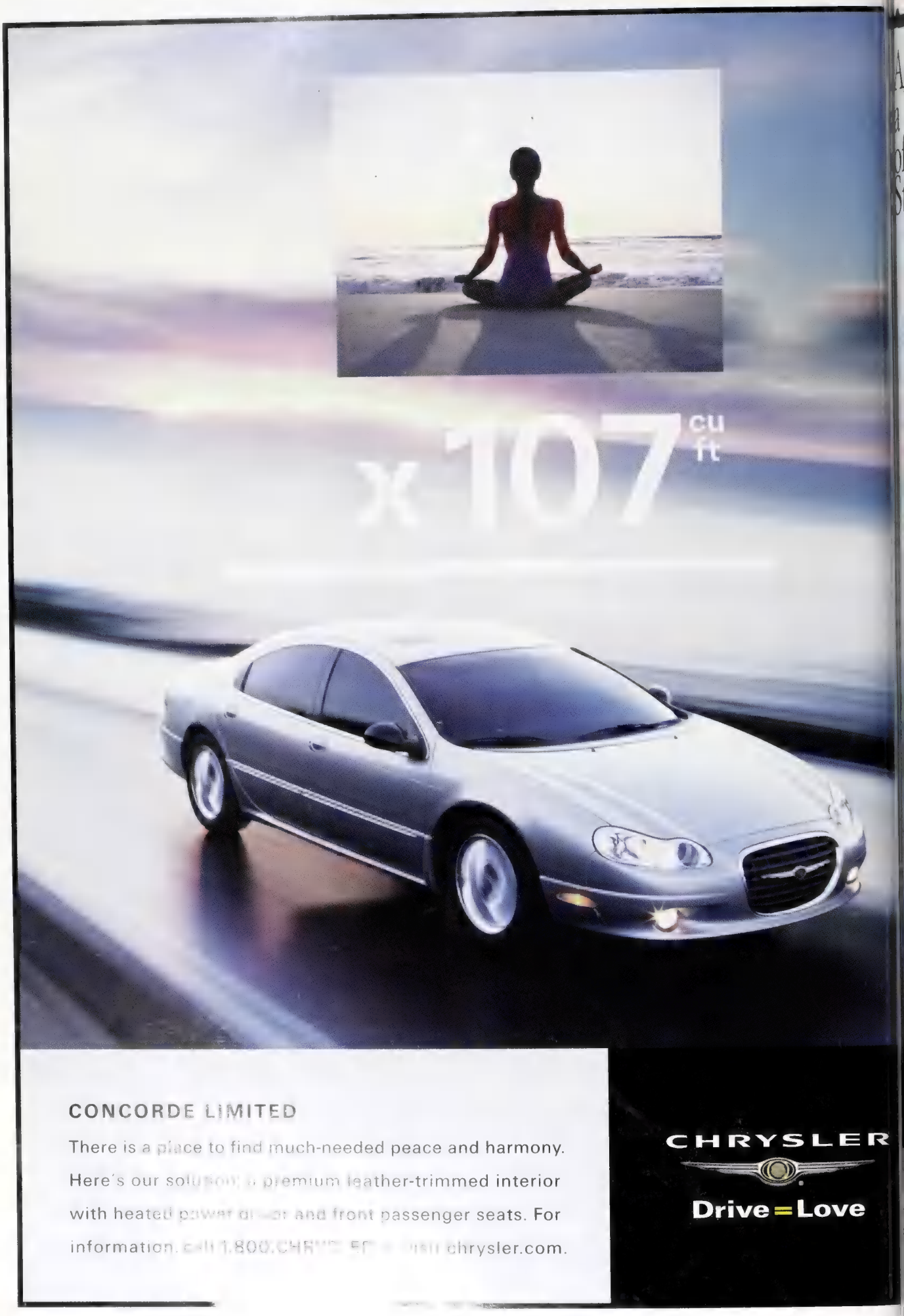


Has he ever strayed from his trademark style? Buatta replies without hesitation, "Creating a modern room at the Kips Bay showhouse in 1976 was my biggest mistake. Babe Paley walked in, and you could tell it didn't do much for her. I actually lost a job because of it—a new client who saw it called and canceled." Buatta likes to tell the story about the time that John Fowler, who disliked his early work, joked, "If you're going to copy me, at least get it right." But he's quick to add, "I don't really [illegible] matter. What I create is special."



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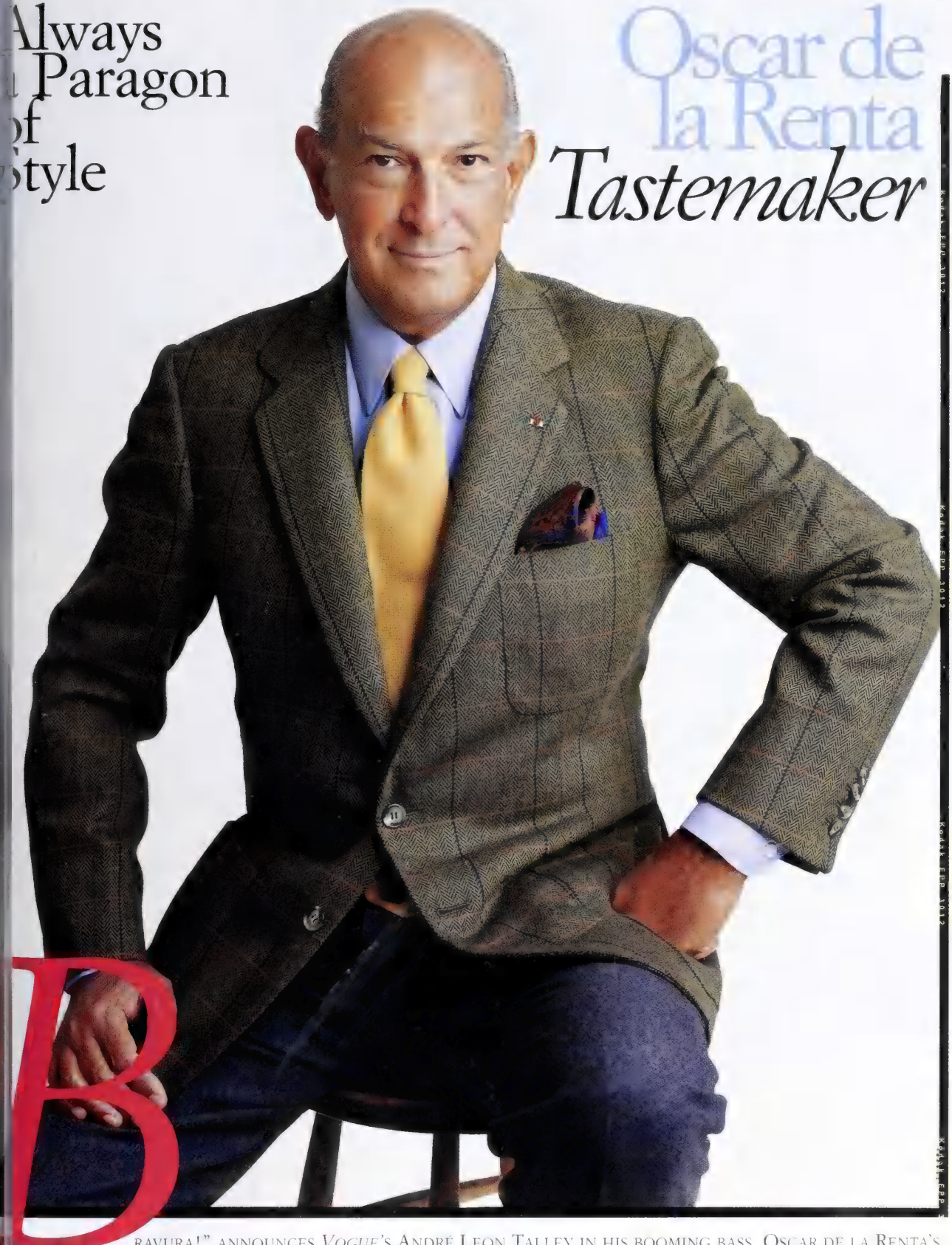
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Oscar de la Renta *Tastemaker*



RAVURA!" ANNOUNCES *VOGUE*'S ANDRÉ LEON TALLEY IN HIS BOOMING BASS. OSCAR DE LA RENTA'S 2 collection has just been unveiled in New York—a gypsy fantasy of sheer peasant blouses, embroidered velvet coats, lts, and fur-drenched Cossack hats—and the larger-than-life fashion arbiter is backstage unleashing a flurry of hosan- avura!" Talley says to all who will listen. "It's Oscar *brrrrra-vuuuuuurrrra!*"

four decades in fashion, Oscar de la Renta is no stranger to jaw-dropping design drama. Between his eponymous rk label and his haute couture for the Paris house of Pierre Balmain, he has earned a reputation for producing stun- hion collections. Off the runway, he has created a string of equally exquisite homes: a sprawling apartment on Man- >







[clockwise from left] A bedroom at Casa de Campo in the designer's native Dominican Republic. De la Renta's garden in Connecticut. With stepdaughter Eliza Reed Bolen in November 1999. In Paris, after a couture show for Balmain.

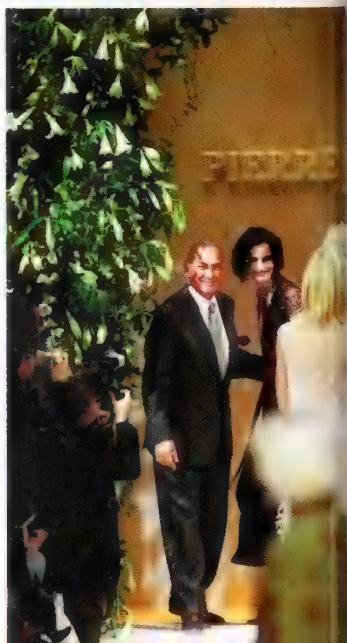
hattan's Upper East Side, a rambling white farmhouse in Connecticut, and a Palladian beach house in his native Dominican Republic. In these private domains, though, theatrics rarely play a major role. "I like places that feel lived-in, not decorated," de la Renta explains. "Interiors have to be comfortable. In the same way that people should dress with ease, you should live with ease."

The absurdly youthful 65-year-old de la Renta was born and raised in Santo Domingo, during an era when fashion was seen as frivolous at best. "To my father, even being a painter was a difficult idea to digest," he remembers. "If I had said I wanted to be a fashion designer, he would have been too upset." So at 18, de la

{ "Oscar is firmly rooted in a certain era of Paris couture," says Hamish Bowles. "There is also a real Latin American sense of style" }

Renta headed to Europe to study art at the Royal Academy of San Fernando in Madrid. He worked as an illustrator for Cristobal Balenciaga and in 1961 became a design assistant to Antonio Castillo at the house of Lanvin in Paris. He then moved to New York, where, at the suggestion of *Harper's Bazaar* editor Diana Vreeland, he designed a small collection for Elizabeth Arden before setting off on his own in 1965. In 1992, after building a formidable reputation for more than 25 years, he started at Balmain, becoming the first American to design Paris haute couture since World War II, when Mainbocher fled France. Commuting between New York and Paris, he was quickly dubbed the Concorde Couturier. "Like all great designers," said Suzy Menkes of *The International Herald Tribune*, "Oscar has [illegible]."

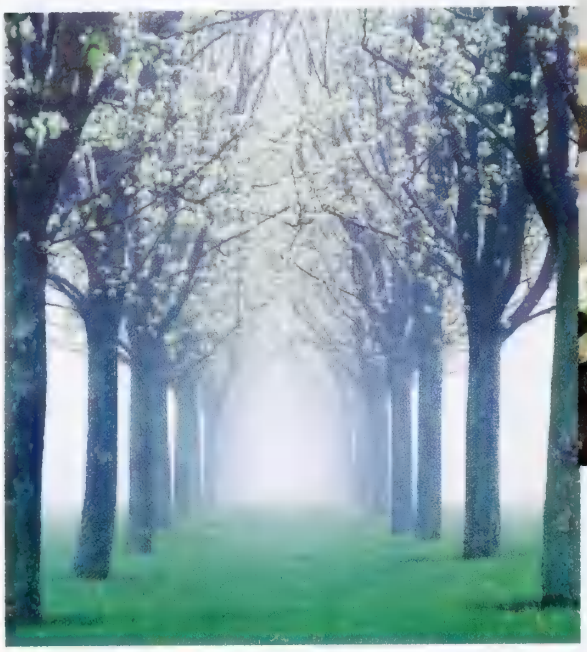
De la Renta's [illegible] got to his impressive list of clients, many [illegible] New York socialites Nan Kempner and Mercedes [illegible] of Marina Rust, and a host of personalities [illegible] to Barbara Walters. His [illegible] Ellerman, Deeda Blair, >





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[clockwise from left] An allée at the designer's house in Connecticut. Relaxed style at Casa de Campo. De la Renta's fall 2002 runway show in New York. The designer's Intrusion perfume debuted in April 2002. At La Casa del Niño, the orphanage, school, and day care center he founded 20 years ago.



and Lynn Wyatt—is one of the most enviable in Paris. "Oscar is firmly rooted in a certain era of Paris couture," says Hamish Bowles, *Vogue*'s European editor at large. "There is also a real Latin American sense of style—a seductive attention to detail, grooming, and poise. There is the elegance of the past, but it's breezy and modern enough to appeal on several levels."

"Today is an exciting time to be creating clothes because never in the history of fashion have women been so strongly in control of their destiny," de la Renta says.

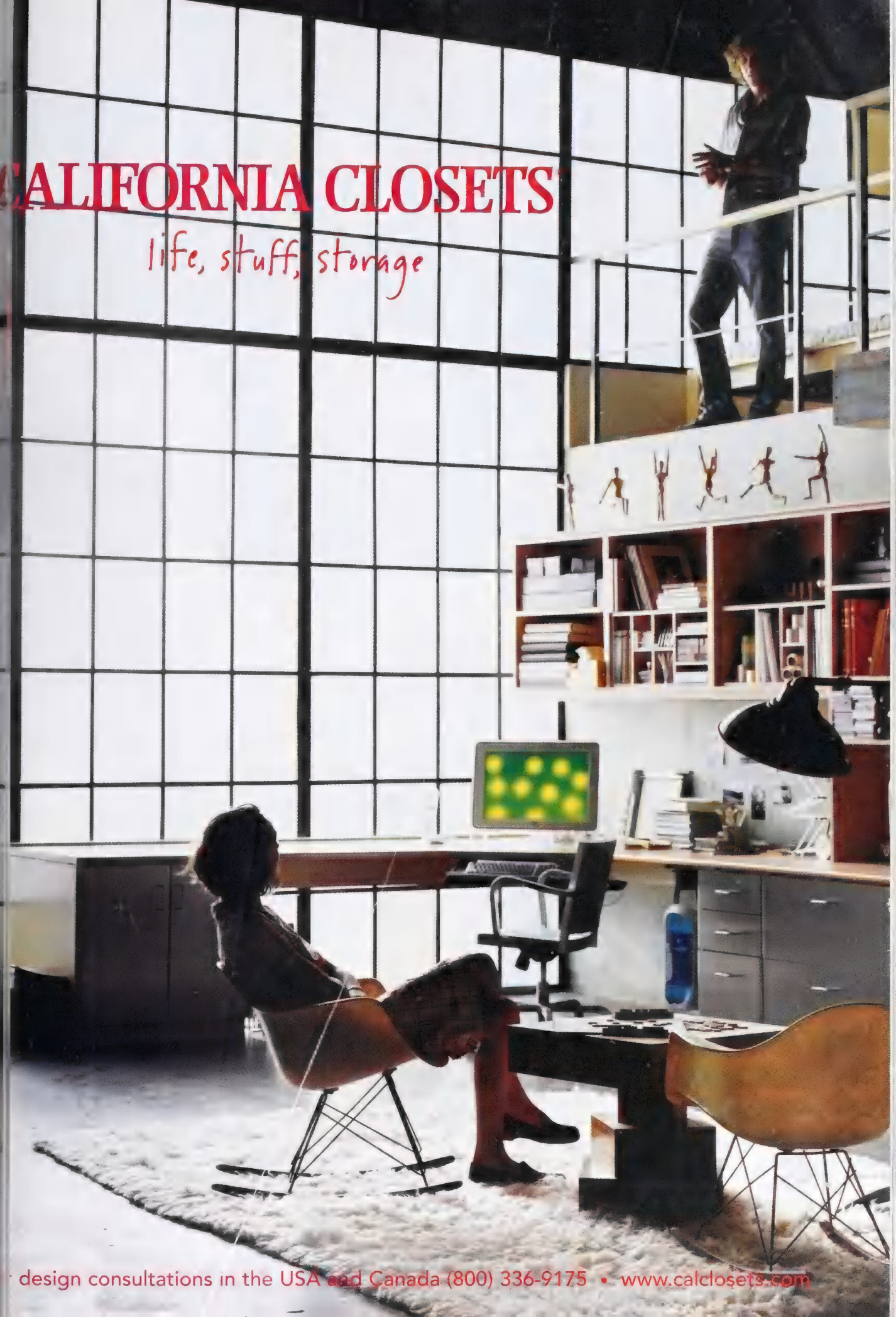
> "The most important aspect of fashion is to project a woman's individuality. Designers have become people who suggest, not people who dictate"

"To a modern woman, the most important aspect of fashion is to project her individuality. Designers have become people who suggest, not people who dictate." He is convinced that decorators would be wise to do the same. "An interior should be a reflection of the people who live in it," he says. "It should never be only the stamp of a decorator. I can appreciate a variety of interiors—except for minimalism, because I love an accumulation of things! I like different elements from different periods."

In his homes, de la Renta has established a singular approach to design. "I'm an architect *manqué*," he says with a smile. "I like classic pieces and symmetry, which is why I love the work of 17th-century architect Inigo Jones. I lean toward 18th-century English furniture, especially the robustness of William Kent. And I like oversize furniture—big chairs and big tables—and spaces that are defined in a classical manner. If there are [illegible] on one end, I want two rows on the other."

The [illegible] in Punta Cana, on the far eastern tip of the Dominican Republic, [illegible] structure built of carved local coral stone, punctuated by [illegible] around balconies with wrought-iron railings, and a soaring [illegible] filled with 18th-century English pieces, locally carved mahog[illegible] as an 18th-century Spanish secretary inlaid with mot[illegible] pushed up a Rose Cumming in >




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[clockwise from right] With Jerry Hall at the 1980 unveiling of uniforms he designed for the Boy Scouts of America. De la Renta at the house of Balmain in Paris, 1993. With Michael Bloomberg on the campaign trail in New York. A black-tie outing with Liza Minnelli.









the 1960s and has kept ever since. Lest he grab too much of the spotlight, the designer is quick to share credit for this extraordinary retreat with his wife, Annette. "I happen to live with a woman who has wonderful taste," he says.

Ever restless, de la Renta is about to plunge into another design arena, creating a

> "Interiors have to be comfortable. In the same way that people should dress with ease, they should live with ease"

new collection of furniture and home accessories. Produced by Century Furniture and available next spring, the Oscar de la Renta Collection "is going to be a reflection of all the different places where I live," he says. "When you go from New York to Santo Domingo, there is a definite aesthetic shift." Along with next-door neighbor Julio Iglesias, de la Renta is one of the developers of Punta Cana Resort and Club, which sprawls over 20,000 acres of jungle and pristine beaches and includes a luxury hotel, golf course, marina, and international airport. He is actively involved in the design of the buildings and interiors, and it's more than likely that this venture will prove to be as successful as his glamorous Casa de Campo of three decades before.

But his most cherished, and meaningful, project in the Dominican Republic is the orphanage, school, and day care center he founded 20 years ago in the city of La Romana. Dozens of local children live in La Casa del Niño, and hundreds more come daily while their parents work. "It gives me a sense of balance in life," says de la Renta, who adopted a son, Moises, after meeting him at the facility. "Fashion is a business that sometimes has little to do with reality. La Casa del Niño gives me a feeling about what the world really is. I am not a spoiled person; I'm just grateful for everything that I have and everything I've achieved. In some ways, it has had a lot to do with luck, but what is [illegible] to live every day as though it were the last, and to make the most of that [illegible]."



De la Renta's New York dining roo



apa Vineyards, 1932 Citroën, Mountain Hacienda.

So what's cooking in the kitchen?

Bo and Heidi Barrett of Chateau Montelena and La Sirena wineries, in their GE Monogram kitchen, Napa Valley, California.

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Writer Christine Pitt

Exploding the Boundaries of Her Field



Zaha Hadid *Architect*

LAST YEAR IN MEXICO, AT A CONFERENCE CELEBRATING PLANS FOR A HUGE CORPORATE CAM in Guadalajara, London-based architect Zaha Hadid brought a crowd of 20,000 to its feet. For a moment this regal figure, resplendent in a billowing Issey Miyake robe, seemed caught unaware, an embarrassed smile creeping across her face. Hadid, the evening's host announced, was the first woman ever to design a major hotel in the country that invented machc

It's becoming a pattern. North of the border, she is the architect of the 85,000-square-foot, $34 million Rosenthal Cent for Contemporary Art now going up in Cincinnati, the first major museum in the United States to be designed by a woma Ditto Italy, where she won a competition to design the first national museum of contemporary art, in Rome. In Wolfsburg, Germany, she is building a cultural center, now under construction, and in Singapore she has *(Continued on page*

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[left and above] Hadid tests out the equipment at her Vitra fire station in Weil am Rhein, Germany. Raw concrete walls act as structure and support so the big span inside can stay column-free.



been commissioned to create a master plan for a billion-dollar technology city four million meters square.

Since Vitruvius, architecture has been a male-dominated profession, and while a few women have risen to prominence, only Hadid is considered an equal among the handful of male stars. Visitors to the Vitra furniture factory in Weil am Rhein, Germany, make a beeline for two buildings in a complex built by international masters: Frank Gehry's 1989 design museum and Hadid's much-lauded 1993 fire station. "I think she's damn good," says Gehry, who doesn't offer praise lightly. "She's one of the top architects in the world. At presentations, she comes in like a cloud and then takes command of the podium, making strong, logical, careful arguments that are very believable. Those are the assets you need when you're doing work that isn't like everybody else's."

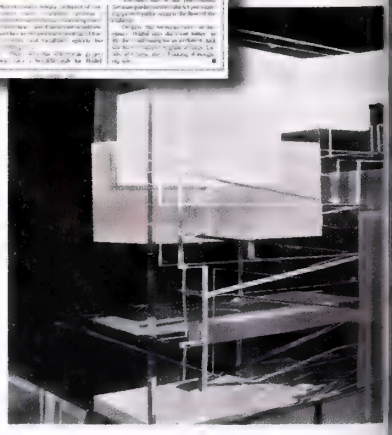
Growing up in Baghdad, Hadid challenged convention from the start, refusing to wear the charming little outfits her mother bought her. She thought she could do better, and would cut off the sleeves or jettison a belt. Her progressive, aristocratic parents—her father was finance minister during Iraq's brief democratic period—arranged for a seamstress to sew up the little girl's ideas, developing her design synapses at an early age. By the time she was 11, Hadid had already decided to be an architect, and after an educational trajectory that encompassed a stint with French nuns, Swiss boarding school, the American University of Beirut, and a graduate degree from London's Architectural Association, she was a force majeure. In 1983, still in her early 30s, Hadid catapulted to cult status when she won an international design competition for the Peak, a club in the hills above Hong Kong. Her dazzling building looked like a rock crystal detonating on the cliffs, each floor flying off in a different direction, as though erupting from the mountainside in fearful asymmetry. The chaotic stack challenged any prim notion of Euclidean order. When the judges called to tell her that her revolutionary scheme had been selected from hundreds of entries, they asked to speak to Mr. Hadid.


She's Gotta Build It

Though it wasn't built, the project made her reputation. Hadid was the only woman included in the Museum of Modern Art's 1988 "Deconstructivist Architecture" exhibition, which dethroned postmodernism as the reigning style. Her new place among the establishment didn't alienate her from the up-and-comers: at the 1995 Venice Biennale, a young admirer ripped open his shirt and asked her to autograph his chest.

In London, where Hadid was [illegible] Victoria schoolhouse with a >

[above] The H restaurant/lou Sapporo, Japa reconfigured movable trays backs. [left an *Time* takes no Hadid's new M Center for Co Art in Cincinn

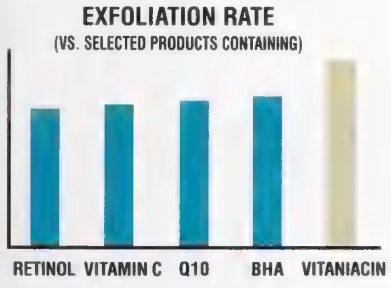


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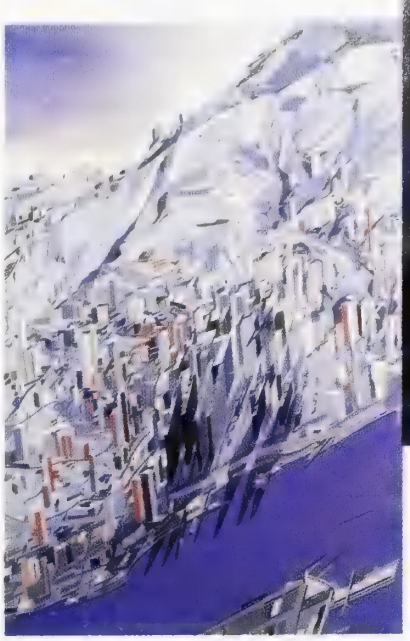
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[left to right] Hadid's design for Hong Kong's clifftop Peak, shown here in a painting of hers, is stratified like the mountains. A car park and tram station in Strasbourg, France, elevates the everyday act of commuting. Hadid's Edra furniture line debuted in 1985.

staff of 45, she can't get into a cab without the driver asking whether she isn't *the* architect, Miss Hadid. She has been a household name in England since she won—twice—the competition to design the Cardiff Opera House in Wales, only to be deprived of the commission—twice—in what emerged as a scandalous brew of chauvinism, conservatism, and local politics that turned her into a Fleet Street Joan of Arc.

It helps that the camera loves the temperamental diva with the flashing dark eyes and deep throaty laugh, but her celebrity is based on a vision. She started cultivating hers at the Architectural Association in the 1970s, traveling to the Soviet Union with other students and teachers, including her tutor Rem Koolhaas, in search of structures built in the 1920s by the Russian avant-garde. Hadid was especially interested in the esoteric Suprematist branch of the movement, notably the work of Kasimir Malevich and El Lissitzky. In a graduation project, she superimposed a Malevich "tectonic" onto a bridge crossing the Thames, fragmenting its stacked mass into a shower of cubes that suggested a new way to organize a floor plan as a field of competing forces. "The building could be as complex as society itself," she says. Koolhaas pronounced her a genius; the design earned her the coveted Diploma Prize.

During much of the 1980s, all that emerged from Hadid's exhaustive studies were architectural drawings and paintings rather than built work. Her haunting schemes, often on black canvases, appear mysterious, hovering in space, but in fact they are glimpses of buildings seen from above, below, and behind, at different scales. The structur morph into one another in dizzying sequence, as though turning and torquing in feats of self-transformation. "Man views are compressed onto one picture plane," Hadid explains. Today one would assume they were created by computer, but these were done years before architects wer drawing on screen. "She was drawing in a way no one else had even imagined," says New York gallery owner Max Protetch, who introduced her paintings to America. "She showed us a new world. Other architects were just learnin how to use this new tool, the computer. Zaha had the visio before the tools."

Hadid was saddled with the reputation of being a visio ary without a building until 1993, when the Vitra fire stati was constructed. To one skeptical engineer who questione her design, telling her she couldn't do such things in Germany, Hadid replied dryly, "My dear, the rules of gravity are the same all over the world." The structure was small, just 8,000 square feet, with a simple program—a canteen upstairs, showers for the firefighters downstairs, and a covered garage for five trucks. Taking her cues from topographic lines in the distant landscape, she created drifting splintered planes that sliced through one another, someho achieving a sense of lightness and transparency with slabs of concrete. The roof stretched tantalizingly, like a high C threatening to last forever. "Not only was it buildable, but she built it just like the drawing," says Protetch.

Vitra established her credibility, and since then the pac of projects has quickened, including *(Continued on page 1*

> To one engineer who questioned her design, telling her she couldn't do such things in Germany, Hadid replied, "My dear, the rules of gravity are the same all over the world"

Knight of the Steel-Frame Table



Sir Terence Conran *Visionary Retailer*

HE HAS 27 RESTAURANTS, ALONG WITH EIGHT SHOPS AND THREE HOMES, BUT WHEN *se Beautiful* came calling, Sir Terence Conran was without a place to eat. *Live with Regis and Kelly* had descended on stavino's, Conran's 300-seat Manhattan restaurant, to televise a wedding extravaganza, so the British tastemaker and the journalists he was hosting for lunch were given the boot. Conran was not so secretly pleased to retreat to nearby Felidia, e he could critique the sugar bowl and tuck into duck fettuccine without the distractions that come with dining at your establishment. "I actually prefer going to someone else's restaurant," he says. "That way I'm not worrying about the couple across the room are waiting so long for their meal or why the table next to me hasn't been cleared." >



Conran's penthouse apartment in London, near Butlers Wharf by the Thames.

"He democratized design for the British," says Murray Moss. "He showed that you could have a beautiful teapot without being upper class"

The two-year-old Guastavino's and the Terence Conran Shop, the sprawling design emporium adjacent to it, are, despite the economic slump and a supposedly "difficult location," holding their own, and one can certainly say the same for Conran himself. Having authored books, founded a design museum, dreamed up hundreds of products, and launched an empire's worth of commercial enterprises—all of which have spread the gospel of good design—he seems as ready as ever to act on the creative impulses that have driven him ever since he was a child in wartime England.

He made his first piece of furniture, a bookcase, at age ten, and in prep school was keen on a part of the curriculum that had students digging up the vegetable garden and learning bricklaying. During the late 1940s, while studying textile design at London's Central School of Arts and Crafts, he came under the formidable sway of Bauhaus-influenced instructors, who were integral to the development of his pared-down, straightforward aesthetic.

Soon after graduation, Conran had his spoon in several pots. In 1953, while he tried to drum up interest in a series of steel-frame tables and chairs, he and a partner, Ivan Storey, opened the Soup Kitchen, a red-walled bistro offering four kinds of soup with French bread ("revolutionary in London at that time," he remembers) followed by apple tart and espresso from one of the first Gaggia machines in town. The Soup Kitchen was a smash, and the partners minted [illegible] before Conran sold his share of the business [illegible] back into furniture design [illegible] that >

A Conran Chronology

- **1953** Conran opens the Soup Kitchen in London, offering goo cheap food and a way for the savvy young designer to get his fu ture and fabrics before the public.
- **1964** Conran reinvents the home-furnishings store by launchin Habitat. Prim furniture displays are out; stacked cookware is in
- **1973** The upscale Conran Shop, where Eileen Gray tables mix tribal artifacts, becomes a must-see for design lovers.
- **1974** *The House Book,* a decorating and remodeling guide that started as a training manual for Habitat staff, is published, even selling two million copies.
- **1977** The first Conran's opens in the U.S. in New York's futuri Citicorp Building; 14 more of the mid-priced home-furnishings stores follow in the Northeast.
- **1981** The Conran Foundation launches the Boilerhouse exhibi space at the Victoria & Albert Museum.
- **1983** Conran is knighted in recognition of his contribution to British design and retailing.
- **1987** Conran's Bibendum restaurant, a large brasserie and oyst bar, debuts in the renovated Art Deco Michelin Building.
- **1989** The Design Museum opens at Butlers Wharf.
- **1993** Quaglino's restaurant gives new life to a once-swank 60-y old location.
- **1999** Conran returns to New York with Bridgemarket, a comp including Guastavino's, his first restaurant in the United States, the Terence Conran Shop.
- **2001** *Q&A: A Sort of Autobiography* (HarperCollins) is publish In it the iconoclastic Conran invites friends and foes to submit tions, which he then answers in a chatty, score-settling dialogue
- **2002** Almeida, Conran's "dream of a restaurant," opens, servi simple, classic French fare in London's Islington. A new Conra Shop will open in Tokyo in September.





[clockwise from left] Two 1954 fabrics by Conran. The directors of the first Habitat store, London, 1964. Sir Terence and Lady Conran at a gallery opening last year. The first eponymous London Conran Shop, 1973. The Conrans' open country kitchen at their home in Berkshire.







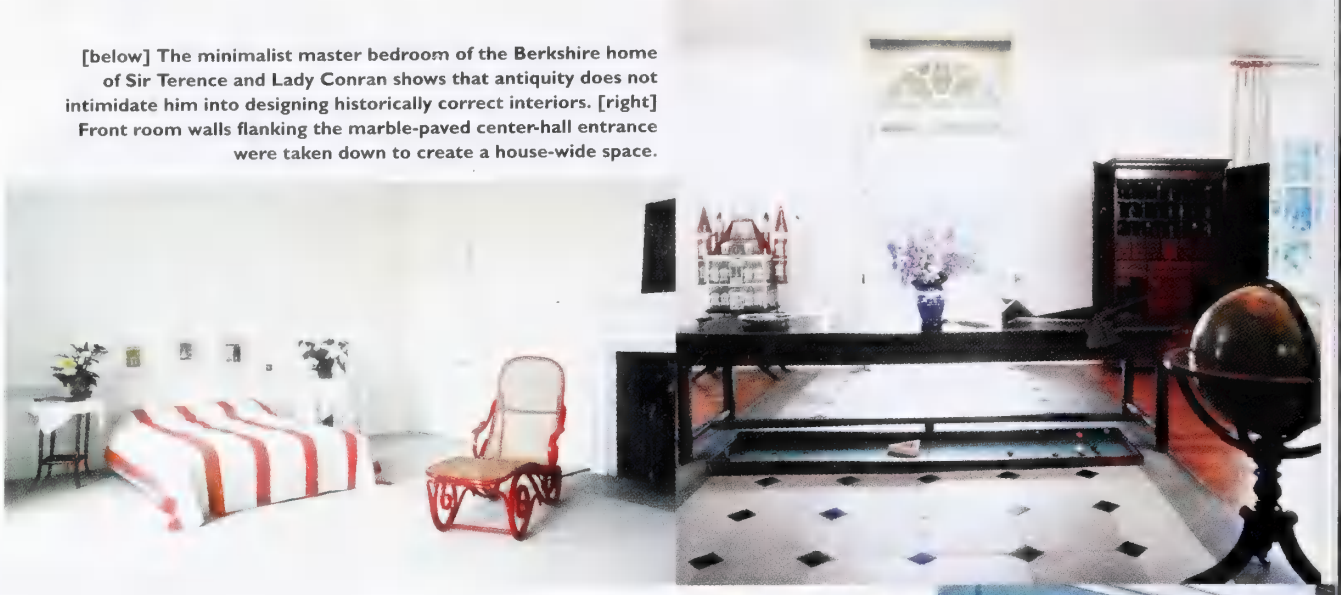
mmercial interiors, but he was itching h a wider audience.

accomplished that in 1964 with Habi- lean, bright space with an enormous ndow, the London store was stocked onran's own ready-to-assemble furni- d graphic fabrics along with house- from around the world, such as copper om France and enamelware from . Items were moderately priced and l high, giving the sense of abundance in the European food halls Conran Young Londoners who were looking rnatives to chintz and Chippendale l in. "He democratized design for the ," says Murray Moss, owner of the ork modernism shop Moss. "He l that you could have a beautiful without being a member of the upper Says home furnishings editor Suzanne "He absolutely lifted the bar of good so that the baseline was something we understood, and could live with." e Habitat stores sprang up, introduc- wok and the liberating duvet (billed "20-second bed") to the masses. By onran had launched the stylish Con- op, a second, more upscale venue designs that were too pricey for the Habitat customer. At the peak of ion there were 90 Conran-controlled n the U.K., France, Belgium, and, ing in 1977, the U.S. (many Americans were fans of the retailer's photo-filled how-to home books). The Conran's stores, as they were called here, "filled a gap in the market for affordable contemporary pieces," says Louis Gropp, a former *House Beautiful* editor who furnished his weekend house from Conran's 25 years ago and to this day sits down at a simple round oak dining table he got there.

Using funds from his retailing empire, Conran created a nonprofit group to educate the public about modern design, which he thought museums were neglecting. The Conran Foundation converted a boiler room in the basement of London's Victoria & Albert Museum into a cool white exhibition space for innovative shows on such themes as tools, shopping bags, and Coca-Cola. Called the Boilerhouse, it drew droves of people (who often bypassed the more staid fare upstairs) and greater recognition for Conran, who was knighted by Queen Elizabeth II in 1983. But the Boilerhouse also aroused the ire of the museum's staff, who found the shows too "commercial" and helped oust the upstarts in 1986.

Within three years the Boilerhouse had resurfaced as the Design >

[below] The minimalist master bedroom of the Berkshire home of Sir Terence and Lady Conran shows that antiquity does not intimidate him into designing historically correct interiors. [right] Front room walls flanking the marble-paved center-hall entrance were taken down to create a house-wide space.



Museum. Occupying a glassy, state-of-the-art space created from a derelict building on the south bank of the Thames, the fledgling museum quickly became a popular destination with such provocative shows as "Is Starck a Designer?" In the 1990s, after a mergers-and-acquisitions period during which Conran built up a megacompany called Storehouse, the designer bowed out and refocused when he realized he was spending all his time with bankers and consultants. Still passionate about French food and fresh produce, he started one London restaurant after another—big, glamorous places with open kitchens and good-looking staffs. Many of his establishments were situated in buildings of architectural note. Quaglino's took over a restaurant space renowned 60 years before, Coq d'Argent moved into a landmark building designed by the late James Stirling, and Bibendum occupied the famed Art Deco Michelin Building on Fulham Road.

The extraordinary architecture of the long-dormant Bridgemarket site in Manhattan—the dramatic vaulted arches under the Queensboro Bridge, Rafael Guastavino's 1909 terra-cotta tiling—caught Conran's eye when he was ready to make his American comeback. It took five years "of agony," he says, to work out the details with city agencies, but Conran and crew prevailed. The site's sparkling 22,500-square-foot Terence Conran shop is now his favorite worldwide. After five decades in home furnishings, he remains as involved as ever in the selection and design of merchandise, from sumptuous European sofas to stainless-steel kitchen accessories to classic windup toys.

"Plain, simple, and useful" is the standard against which Conran measures all items, including the furniture that he continues to sketch out (and put into production, simply by strolling over to the Benchmark furniture studio located at his English estate). He is still fascinated by modernism and visionaries such as Ray and Charles Eames, who "were involved in so many areas—furniture, film, toys," he says. "And they did everything with humor and wit. All that energy—the Eameses, Herman Miller, Knoll—went essentially underground, and only now is it resurfacing." Due in no small part to the efforts of Sir Terence. ■



[above left] Conran's 1974 *The House Boo* changed the domestic lives of millions. [above] Conra celebrated his 70th birthday in October 200 at his Design Museum.

[above] The Terence Conran Shop, part of the Bridgemarket complex on the east side of midtown Manhattan, opened in 1999. [right] Conran's Berkshire house.





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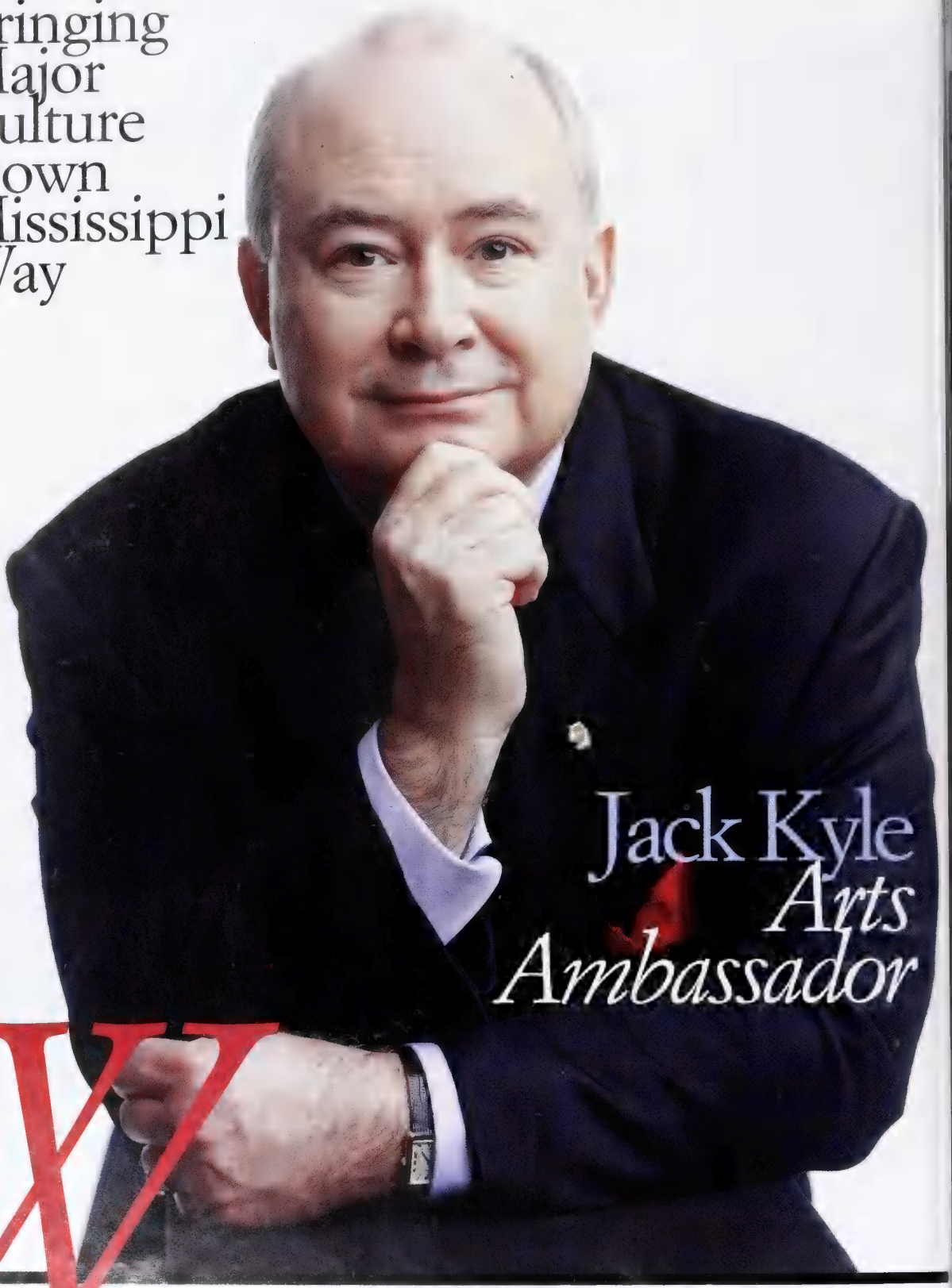
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Writer Carol Prisant

Bringing Major Culture Down Mississippi Way



Jack Kyle *Arts Ambassador*

WHEN JACK KYLE WAS GROWING UP IN THE 1950S IN RURAL MINTER CITY, MISSISSIPPI, THERE WAS NO F
art for miles. To a boy who didn't care much for hunting and fishing, the world of art revolved around *Blue Boy* and *Pin*
prints and his art-loving grandmother's reproduction of a Rembrandt etching. No one could have imagined that little Ja
Kyle, a storekeeper's son living in a house with no indoor plumbing, would one day wrap his Southern drawl around vo
ulary as non-Mississippi City [illegible] Solo, Hyacinthe Rigaud, and Alcazar (pronounced with a perfect Castilian lisp), l
alone be decorate[illegible] he executive director of the Mississippi Commission for International Cultur
Exchange, Kyle reig[illegible] impresario of culture, bringing Tiepolo and Goya, Meissen and Sèvres to

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[below] Javier Ruperez, the Spanish ambassador to the United States (far right), presenting Jack Kyle (second from left) with a medal for promoting international relations. [right] Kyle carefully duplicated the floor and other decorations of a Spanish sculpture gallery and borrowed all the works for his 2001 installation in Jackson, Mississippi.





[right] An important focal point of 1998's "Splendors of Versailles" was the Hyacinthe Rigaud portrait of Louis XIV.

the Mississippi Arts Pavilion in Jackson, where, until 20 or so years ago, he says, life was Civil War–agrarian.

Kyle, who has been described by *USA Today* as the "Blockbuster Baron of Mississippi," explains that the state's recent run of remarkable exhibitions from Versailles, St. Petersburg, and Madrid "all really started in 1994, with a phone call from some businessmen in Jackson. Would I come to organize an exhibition there on Catherine the Great? I was just helping to put the last touches on a Napoleon show in Memphis, and I said, 'If you've got $5 million and you want to call me in a couple of months, I'd love to talk.' I honestly thought I'd never hear back."

> "I'm fond of the beautiful. It seems my life's work is to share beauty with people"

But he did. And the rest is arts history.

What makes Kyle extraordinary is not a country boy's acquired sophistication: anyone can read books on art and frequent museums (although meeting a king is a stretch). Rather, it's his willingness to do everything in his now considerable power to see that the world's finest and rarest objects—pieces that seldom travel anywhere, let alone to Jackson, Mississippi—have a venue in the South. "I don't paint. I don't sculpt. I can't even whittle," he says a little wistfully. "But I'm fond of the beautiful. It seems my life's work is to share beauty with people."

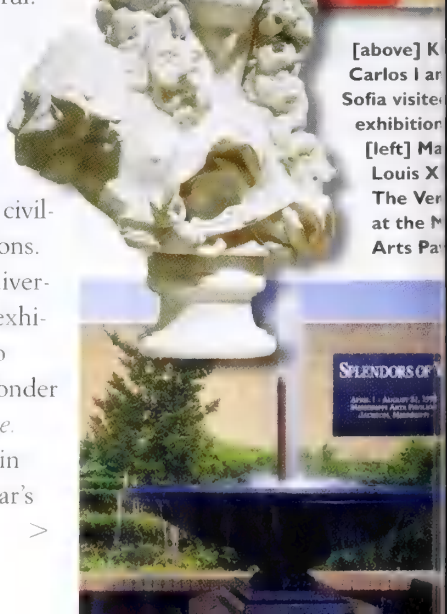
At first, it appeared that Kyle's life's work would take another form. After studying music at Delta State University in Cleveland, Mississippi, he joined the Navy near the end of the Vietnam War and for four years sang with its elite chorus, the Sea Chanters, in Washington, D.C. Finally, he was living in a city where he could immerse himself in the fine arts he had always pined for. Back in civilian life, Kyle soon got into arts-related fields, doing advertising and public relations.

By 1984, Kyle was marketing and promoting a small Egyptian show at the University of M[illegible] "I learned then," he says, "that I really enjoyed developing an exhibition. [illegible] this that the city of Memphis would later ask him to become [illegible] mayor on a new international festival—the Wonder Series [illegible] about the Napoleon show. After that, *le déluge*.

Kyle moved [illegible] in full charge at last. Russia, France, and Spain fell to his blandishm[illegible] and arts administrators. For last year's "The Majesty of Spain" [illegible] he used the Prado to part >



[above] K[illegible] Carlos I ar[illegible] Sofia visite[illegible] exhibition [left] Ma[illegible] Louis X[illegible] The Ver[illegible] at the N[illegible] Arts Pa[illegible]





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[right] It took more than a year for Kyle and his team to re-create the chinoiserie Porcelain Room from the Royal Palace at Aranjuez. [below] "The Palaces of St. Petersburg" at the Mississippi Arts Pavilion in 1996.





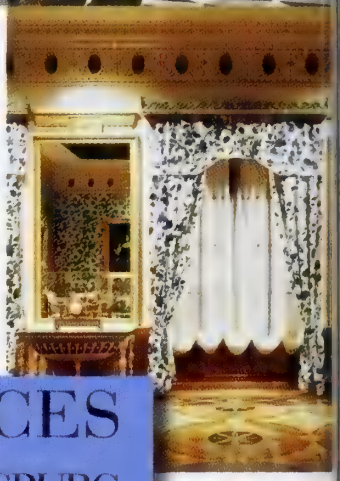
with some of its treasures, but he also raised the money for steep lending fees, insurers, advertising, and PR and supervised the shipping of scores of precious antiques, paintings, documents, costumes, a royal carriage, and a 55-foot-long royal gondola (said to be the largest object shipped for display in North America) from Madrid to Jackson. Kyle "could sell ice to an Eskimo," says John McCullouch, president of Bell-South Mississippi, the exhibition's official sponsor. "The more he talks, the more you believe."

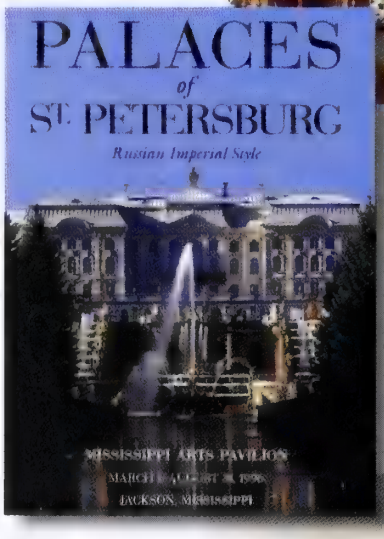
"The harder the battle," says Kyle, "the sweeter the victory." And all his victories get the royal treatment. Once the loaned treasures have been assembled at the state-of-the-art Mississippi Arts Pavilion, a former courthouse reroofed and scientifically climate-controlled, curators group the pieces to determine the exhibition's flow, after which Kyle reconfigures the entire gallery around them. He knocks down walls, constructing and decorating new rooms to display paintings, sculptures, and decorative objects. Often he swathes the rooms in yards of fabric that Scalamandré carefully replicates from scraps of antique materials. In his interior designer hat, as in others, Kyle calls himself "the luckiest man alive."

Some 320,000 visitors attended "The Majesty of Spain"—more than the population of Jackson. The "Palaces of St. Petersburg" in 1996 and "Splendors of Versailles" in 1998 brought 825,000 visitors from all over the South (and elsewhere), plus $100 million to Mississippi's economy. "The national traffic generated by the exhibits helps give Jackson a chance to show its own treasures to the world," says Mayor Harvey Johnston, Jr. The monetary rewards, naturally, are reciprocal. Versailles' curators, with their lending fee, were able to restore two rooms that Mississippi sportsmen would especially appreciate: the "dog room," where Louis XV kept his favorites, and the "after the chase" dining room.

Kyle's Mississippi [illegible] needs constant restoration too. "The most difficult part of my job [illegible] fund-raising," Kyle says. "Ours is a nonprofit organization, and it's [illegible] the state, city, local corporations, and individuals w[illegible] the plate. There's no safety net at all." Speaking of [illegible] nailing down a portion of the riches of Dresden for 2004 [illegible] sweet victory.

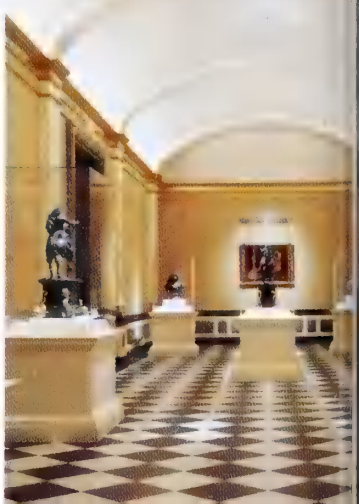
[right] The late-18th-century formal drawing room at the Catherine Palace designed by Charles Cameron was meticulously reproduced for the "Palaces of St. Petersburg" exhibition in 1996. [below] Two of Kyle's sumptuous catalogs.







[right] The gallery of bronze sculptures at the Versailles exhibition.



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Writer Mario Lopez Cordero

Santa Monica, California

Decorator Kelly Wearstler is gaining a reputation for taking over ho-hum hotels and injecting them with stylish retro appeal—think Avalon and Maison 140 in Beverly Hills and Estrella in Palm Springs. Now her gimlet eye has homed in on Viceroy, a 1969 oceanfront property in Santa Monica that reopens this month after a complete overhaul: modern colonial meets English Regency meets Lucite luxe. *Viceroy, 1819 Ocean Avenue; 800-622-8711.*



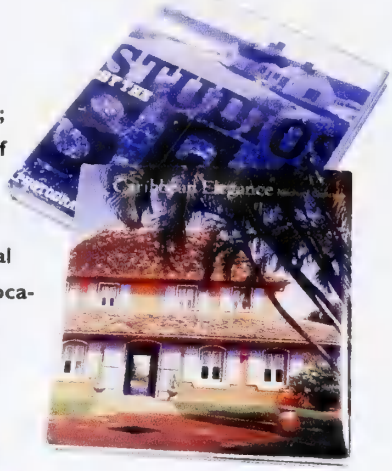
Haute Hotel

Designer Dossier **New York–based antiques maven John Rosselli keeps a vacation home in Savannah, but a holiday is always a working holiday to a man enthralled by objects of beauty. "Francis McNairy and James Morton are both wonderfully eclectic dealers, selling small things you can walk away with," Rosselli says, "and Alex Raskin's shop, on the square made famous in *Midnight in the Garden of Good and Evil*, has the most stunning pair of Directoire chandeliers I've ever seen."** ***Francis McNairy, 411 Abercorn Street; 912-232-6411. James Morton, 407 Abercorn Street; 912-233-9011. Alex Raskin, 441 Bull Street; 912-232-820***

New and noteworthy in June

Bookshelf

Caribbean Elegance **(Abrams; $45) looks at architecture and interiors from one of the world's most alluring corners; few places can boast the convergence of French, Dutch, Spanish, English, and African influences in such a paradisiacal setting.** ***Studios by the Sea*** **(Abrams; $50) features locations closer to home: the ateliers of eastern Long Island, legendary turf to such artists as Willem de Kooning and Chuck Close.**





Furniture of the American South

Influenced by Irish, English, French, and Caribbean design styles, among others, furniture made in the American South between 1680 and 1830 was slow to gain a reputation of its own. Now an exhibition on view at the Atlanta History Center is bringing the Old South to the New South, g that pieces like this early-19th-century sofa to spare. 404-814-4000.

Architecture

MoMA QNS

Occupying a former Swingl staple factory, MoMA QNS in Long Island City, New York, will temporarily hous collections of Manhattan's Museum of Modern Art wl it undergoes an expansion. Los Angeles–based archite Michael Maltzan's concept for the space aims to strad the middle landscape betw city and suburb, playing on the Queens neighborhood' industrial signage and artic lating an architecture with filmic narrative. *MoMA QN 45-20 33rd Street, at Queen Boulevard; 212-708-9400.*



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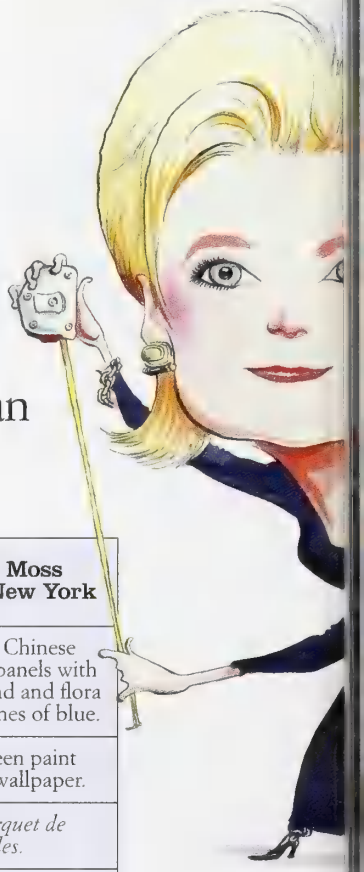
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Prewar Palace

How to decorate a classic urban living room? Charlotte Moss and Albert Hadley fill in the blanks



Designer	Albert Hadley New York, New York	Charlotte Moss New York, New York
On walls	Pale walnut paneling, which is both classic and contemporary.	De Gournay Chinese silk wallpaper panels with pale-blue ground and flora and fauna in tones of blue.
On the ceiling	A high-gloss parchment-colored lacquer.	Pale blue-green paint to match the wallpaper.
On floors	Large squares of leather set on the diagonal.	Antique *parquet de Versailles*.
Moldings and beams	All surfaces should be clean, with no beams or columns exposed.	Add Chinese fretwork frieze three inches below crown molding.
Fireplace	Travertine surround, no mantel.	Antique Louis XVI marble mantel.
Window dressing	Straight-hanging curtains of stitched, natural, rough-textured linen from Hinson & Co.	Outer curtain of unlined steel-blue silk with an inner curtain of unlined ivory silk.
Sofa	Seven-foot square-arm sofa with down cushions, all covered in Scalamandré's honey-colored cut velvet.	Régence canapé from the Parsons Table Co. covered in Larsen's medium-blue raw silk.
Chairs	Four natural-straw closed armchairs with seat and back cushions in natural linen.	Pair of Delafosse bergères from the Parsons Table Co. covered in gauffraged indigo linen velvet from Anichini.
Coffee table	A thick rectangular slab of light marble on a heavy Lucite base.	John Boone's gold-leaf, glass-topped Louis XVI table.
Bright ideas	Large glass olive-jar lamps with pale-blue pleated paper shades.	Société Daniel Meilleur brass swing-arm lamps and glass globes with candles.
Artwork	Hang a large piece of clear mirror above the sofa and then hang artwork on top of it.	Hang paintings above the sofa and mantel.
Accessories	Simple, primitive sculptures.	Porcelain garniture and jardiniere.
Whimsical surprise	Large 20th-century French four-paneled lacquered screen.	Pearls embroidered on the leading-edge and bottom-edge seams of curtain panels.
So [illegible], indulge	Collection of old master drawings.	Large bronze sculpture set in front of a screen.
[illegible]	Clutter.	Recessed lighting.

"No beams or columns should be exposed"

"Add Chine fretwo belov crowi moldi"



Illustrator Michael Witte **Producer** Carolyn S

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grace guides



Revival Theater

After seeing their downtown decline, the citizens of Albuquerque kept the curtain from falling on the KiMo

LIFE-SIZE LONGHORN SKULLS WITH eyes glowing neon red—a full herd of them on arches and columns. Ceiling beams textured to resemble rough-sawn timber. A palette that zigzags from purple to ocher to green. The KiMo Theater in Albuquerque, New Mexico, may not be everyone's stylistic shot of tequila, but to generations of Albuquerqueans, the flamboyant 1927 picture palace is impossible to forget.

In the mid 1970s, when the Pueblo-Deco landmark, damaged by fire and neglect, was ripe for demolition, residents rallied to save it. They voted to have the city purchase the theater and fund its restoration, an effort that has unfolded in phases over the years and recently culminated in an award from the National Trust for Historic Preservation. Many people think it was the demise of other downtown landmarks—the Pueblo-Deco Franciscan Hotel and the sprawling Spanish Mission–style Alvarado Hotel—that saved the KiMo. "There was the feeling that we had allowed too much to be destroyed," says Ed Boles, the city's historic-preservation planner. "People decided the theater was a must-keep building."

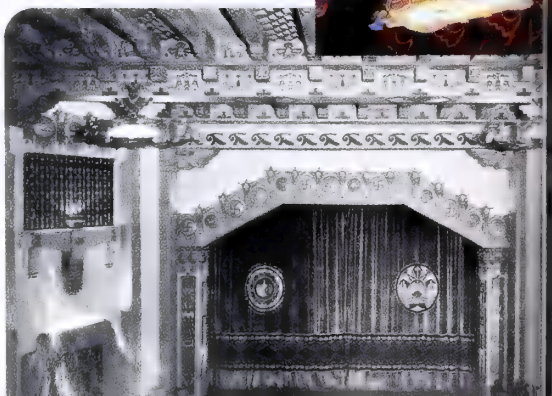
The prelude to the KiMo began in 1895, when the theater's founder, Gilbert Overton Bachechi, arrived in Albuquerque. The railroad had just reached Santa Fe, and tourist trade from Indian territories had



[top left] The KiMo Theater 1932 and [left today. [top ri In the KiMo's restored lobb the famous r eyed plaster skulls are bac



[below] The KiMo's original proscenium and decorated ceiling. [right] The colorful ceiling revived.





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Bachechi, young and entrepreneurial, set up a saloon in a tent near the train tracks. He prospered as the city grew, eventually running a large retail and wholesale liquor business, a milling company, hotels, apartments, and, by the middle of the 1920s, movie theaters. Soon he was making plans to build a showplace of his own.

Bachechi snubbed the popular theater styles of the time in favor of the region's Native American artistry. He hired Los Angeles–based architect Carl Boller, of the Los Angeles firm Boller Brothers, who toured Indian pueblos before presenting Bachechi with a design that fused Southwestern motifs with the decade's hottest style, Art Deco.

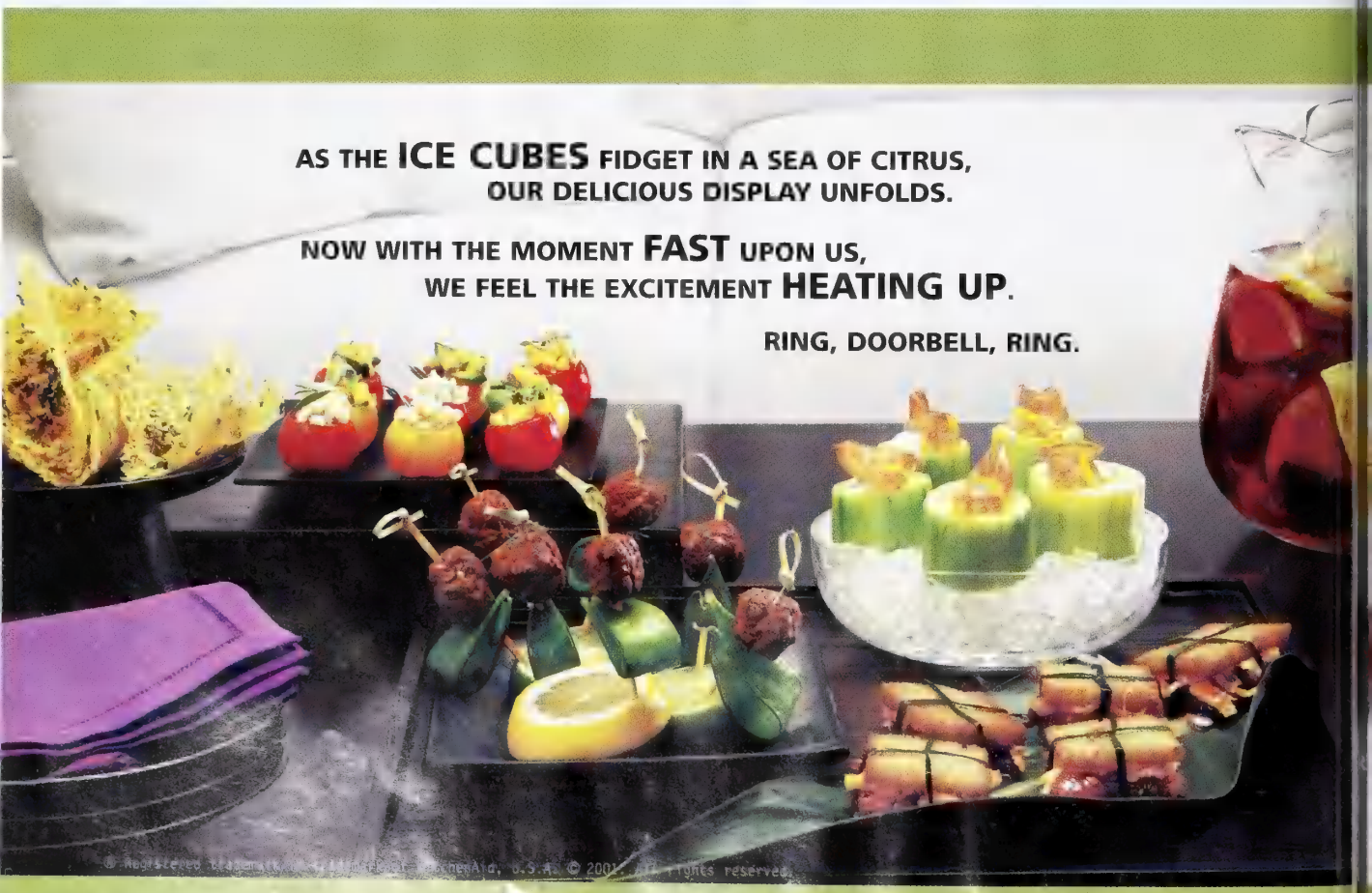
> "We had allowed too much to be destroyed," says the city's historic-preservation planner

Subtle it was not: the building had adobelike contours and was encrusted with decorative tilework. Windows vibrated with blue borders. Air vents were patterned after Navajo rugs, chandeliers resembled canoes. Wrapping the lobby were panoramic murals of Pueblo life painted by Carl von Hassler, a German artist who moved to New Mexico in 1922.

The governor of the Isleta Pueblo came up with the name for the 1,300-seat theater: KiMo, meaning "mountain lion," a symbol of power. On opening night, people streamed in to gawk at the striking space and to watch Native Americans from nearby reservations perform traditional dances. Congratulatory telegrams arrived from Mary Pickford and Cecil B. DeMille. The theater was a hit.

After Bachechi died in 1928, his sons managed the theater, scheduling vaudeville and out-of-town road shows along with movies. Vivian Vance, who played Lucille Ball's *I Love Lucy* sidekick Ethel Mertz, got her start at the KiMo. Hollywood stars heading out to Albuquerque also made appearances, Gloria Swanson and Ginger Rogers among them.

By the 1950s, downtown Albuquerque had gone into decline, and with it went the KiMo. In 1961 a fire burned down the proscenium, scorched the plasterwork, and covered the ceiling with soot. The theater was patched up and for several years it limped along, descending to pornographic movies, then sporadic use for office space.



In 1977 voters approved a bond issue, and work began n the building the following year. Local architects Har- ey Hoshour and Dan Pearson set out to remove a large lisfiguring marquee that had been installed in 1955. Pear- on was crawling up into the metal canopy when he made n amazing discovery: "I looked around and there was the maller original marquee." It had not been destroyed, but imply hidden all those years. With the marquee restored, issing tilework replaced, and sheet-metal light fixtures in he shape of kachina heads replicated, the exterior leamed. The architects also made improvements inside he theater, converting it for use as a performing rts space. The five-day grand reopening in September, 982, presented a jug band, several local ballet companies, olk and flamenco dancing. But because funds were lim- ed, a full restoration of the interior would have to wait.

The second phase began in 1999. Pearson (Hoshour ad died) returned to the project, this time working with Kells + Craig Architects, also local, and art conservators rom Santa Fe's Kronkright Center for Cultural Materials. Relying on black-and-white photographs taken in the ate 1920s and early '30s, the architects rebuilt the pro- cenium, lavishing it with steer skulls, war shields, and swastikas, an ancient Navajo symbol for the four sacred winds (the originals were covered with black cloth during the Hitler era).

The lobby's mosaic tile floors were beyond repair, but when workers pulled up the carpet on the mezzanine, the tile was largely intact. Conservators spent weeks on scaffolds, cleaning and repairing plasterwork and sponging on gold mica paint to catch the light. "We applied an isolating layer of varnish to separate the old from the new and did extensive photo documentation," says Mariah Sacoman, vice president of the Kronkright center. "In the future, if new conservation techniques are developed, someone could easily undo what we've done and go back to the original."

The KiMo reopened again in September 2000. When the National Trust presented the KiMo with one of its 2001 National Preservation Honor Awards last October, it recognized the city's role in saving the theater. But the show isn't over. The next restoration phase will focus on the third-floor offices, where the ceiling is collapsing, wall tiles have become detached, and pigeons have moved in. Down below, though, unsuspecting theatergoers hearing the likes of Spanish guitarist Hector Garcia and watching flamenco are already giving the place rave reviews. ●



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Throwing a memorable beach party is a black-and-white issue

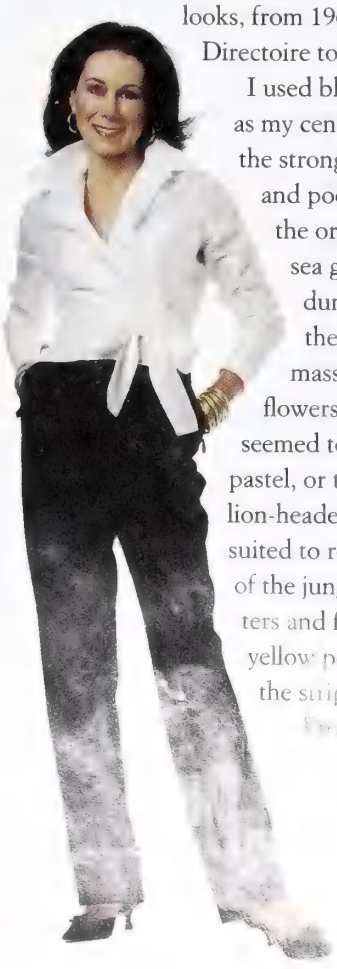
Simply Great



I AM SURROUNDED BY LEOS, AND every August I go into birthday overdrive. All those type A lions like to be fêted with gusto, so last August I threw a big "Salute to the Leos" bash with my friend Gayfryd Steinberg at her beach house. The setting was ideal, with two large tented cabanas in chic black and white, a pool and large terrace for dancing, and the ocean roaring in the background.

Stripes make a wonderful foil for many looks, from 1960s Pop Art to Directoire to English Regency. I used black and white stripes as my central motif, to match the strong lines of the cabanas and pool and counterbalance the organic movement of sea grass and rolling dunes. Bringing life to the bold graphics were masses of brilliant sunflowers. All other flowers seemed too romantic, too pastel, or too small; only the lion-headed sunflower was suited to represent the king of the jungle. Their dark centers and fringe of vibrant yellow petals punctuated the stripes throughout.

From the decor to >





Carolyne Roehm [left] settled on a black-and-white theme for her beach bash. [above] Stripes on the dance floor, tables, and tents were made more dramatic with masses of sunflowers. [top] Roehm used inexpensive black-and-white striped cotton duck for the tablecloth and cushions.

Photographs Stefan Studer **Portrait** Lizzie Himmel
Writer and producer Carolyne Roehm

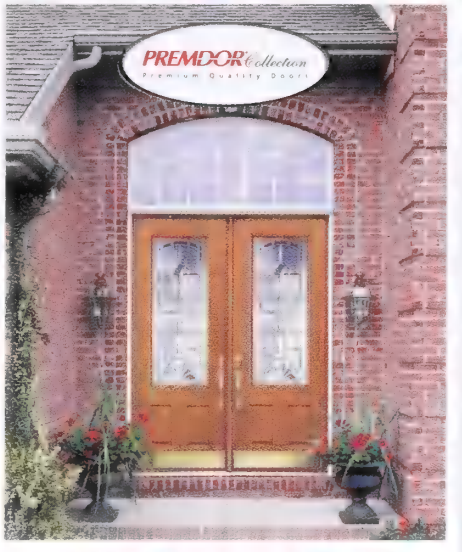


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the invitations and menu cards and even the food, the theme was consistent. I painted a carpet of large black and white stripes on the dance floor; the seat cushions, tablecloths, and hassock cushions were made from inexpensive black-and-white-striped cotton duck. While I would use a professional calligrapher for a more formal party, designing the invitations, menu cards, and place cards on my computer was both fun and cost-effective. I even made the striped lining for the envelopes when I couldn't find the right stripe in paper stores.

As for the bar, it is not easy to make liquor bottles, soft-drink cans, bottles of water, and rows of bar glasses look great. I built a pyramid of graduating platforms to house the glasses, giving them a dramatic role; black-painted wicker baskets concealed bottles and cans. Two large clamshells that belong to Gayfryd were filled with beer and white wine and buried under a bed of ice. Inexpensive decanters held red wine, and lemons and limes were piled in decorative mounds.

Individual Leo birthday cakes made by cookbook author and baker Sylvia Weinstock had black and white icing stripes and a single sunflower on top. The cakes tasted as good as they looked, and after an evening of dining and dancing, some of us went the distance and dove into the swimming pool, clothes and all. What else would you expect from a bunch of crazy Leos?









Roehm Economics

- *Choose a theme and stick to it.*
- *Think seasonal for both decorations and food. Your party will be more cohesive and economical.*
- *Design invitations, menu cards, and place cards on your computer.*
- *Buy vases, containers, tableware, and linens that can be recycled for other occasions.*
- *If you are using a lot of flowers, donate them to a hospital or retirement home after the event.*
- *If your affair is outdoors, have a contingency plan in case of rain.*
- *Women like to look glamorous, so no overhead lighting, please. Always use lots of candles.*
- *Be very specific with bands or disc jockeys; give them a list of music that sets a mood.*
- *Always have a backup food for guests with allergies.*
- *Have fun. If the hostess does, the guests will too.*

Sunflowers add a seasonal blast of color and call attention to the black-and-white theme, which is carried out down to the invitations and individual birthday cakes. For details, see Resources.

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Highlights

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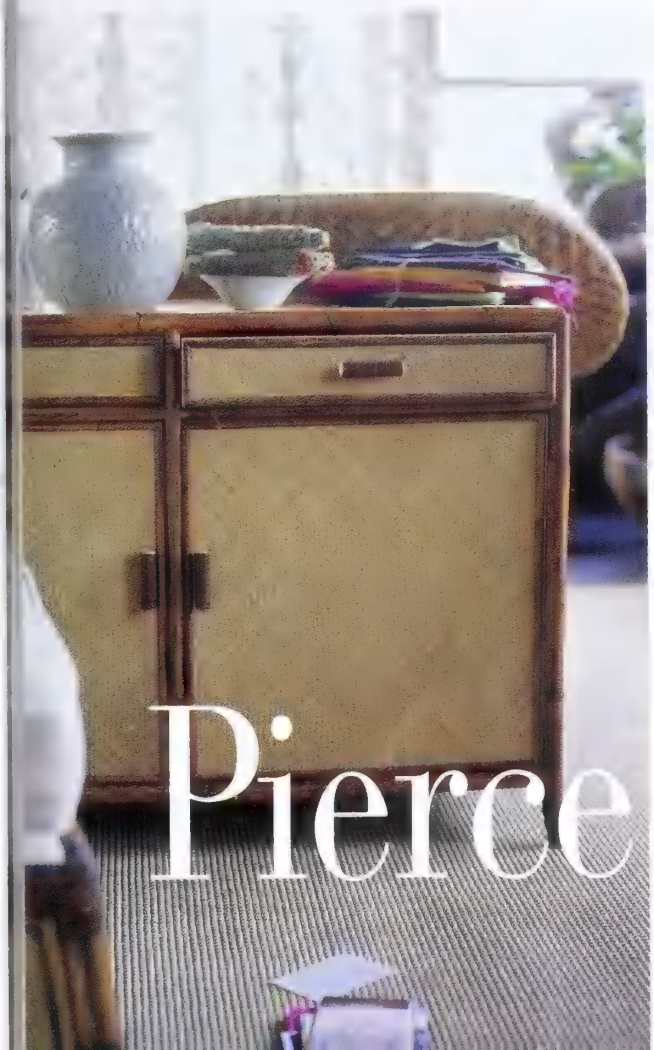
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In the shadow of the Eiffel Tower and just beyond the Louvre, **Paris** indulges its colonial passions

Très Exotique

LIKE ALL DECORATORS WORTH THEIR salt, my partner, Hermes Mallea, and I have done Paris more than a few times, so we structured a recent visit around a theme. French colonies once proliferated in Africa, South America, Oceania, and Asia, and Parisians have always had a love affair with *les choses exotiques*. We decided to organize our trip based on Paris's past and present as a center of cultural diversity.

Our first stop was the splendid Musée National des Arts d'Afrique et d'Océanie, which occupies a 1931 Art Deco icon built as the centerpiece of the Colonial Exposition (pavilions included a re-creation of Angkor Wat and an African kraal). The grand *salons* by Jacques-Emile Ruhlmann and Eugène Printz and lacquer panels by Jean Dunand are marvelous, and the space itself is exotic to the core: marble floors are patterned in tribal motifs, door hinges are palm fronds, and door handles [illegible].

Heading [illegible], we checked out the incredible [illegible]

Photographer He[illegible] M[illegible]ney



[above] Mallea and Maloney, on the hunt for things Asian and African in Paris. [right] Charles Cordier's *Africa*, at the Musée d'Orsay.



[above left] Flea market *carte postale*. [above right] Chinese cabinet found in the passage du Grand Cerf. [right] Philippine chaise at Au Fond de la Cour.



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Recently reopened after extensive renovation, the Musée National des Arts Asiatiques–Guimet had long languished in dreary old digs. Architect Henri Gaudin retrofitted the interiors, creating a spectacular light-suffused space in which each work of art is shown to perfection.

A short walk took us to an old favorite, the Musée Nissim de Camondo, a fantastic decorative arts museum full of FFF (fine French furniture), as well as Jean-Antoine Houdon's bust of an African woman (an inscription celebrates the French abolition of slavery in 1794) and Aubusson chinoiserie tapestries. Continuing our orientation, we braved the queue at the Musée d'Orsay to see the exuberant Charles Cordier busts representing the continents, then took in Paul Gauguin's Tahitian paintings. The little-known Musée Dapper was next for its sumptuous cache of sub-Saharan art.

With Hermes, one can't just walk or taxi in a straight line, so we zigged and zagged to see the façade at 2 place du Caire and the Egyptian portico in the Hôtel de Beauharnais (now the German embassy) on the rue de Lille. Careening around the Place de la Concorde, we raced past the ancient obelisk and stopped in briefly at l'Église du Saint-Esprit, a 1928 exposed concrete church inspired by Istanbul's Hagia Sophia.

On the Left Bank, our shopping radar had us rambling along the *rues* Bonaparte, Seine, and Beaune. Jean-Jacques Dutko won our best-dressed award for showing Dupré-Lafon's furniture with African masks, while Philippe Murat David impressed us with a wacky card table and chairs made in 1936 for the French administrator of the Ivory Coast. Sylvain Lévy-Alban's papier-mâché rhinoceros jardinieres once graced Dior's windows in the 1950s–*très* chic. (Into rhinos? You can also see Louis XV's personal rhino—stuffed, of course—in the Musée National d'Histoire Naturelle.) As we suspected, Ariane Dandois's gallery and warehouse of extraordinary Asian pieces didn't disappoint; the Napoleon III caned furniture at Au Fond de la Cour, with Massier porcelain parrots and flamingoes perched here and there, evoked images of l'Indochine.

As for contemporary fare, Hermes and I are addicted to the Chinese pottery at Le Compagnie Française de l'Orient et de la Chine, and we always fall prey to Simrane's Indian cotton prints. Across the Seine at the passage du Grand Cerf—the 1825 precursor to your local mall—we admired As'Art's Afric[illegible] furniture







[clockwise from top right] Indian fabrics at Simrane. Exotic edifice at the Place du Caire. Chinese ceramics at Le Compagnie Française de l'Orient et de la Chine. Dupré-Lafon end table and African mask at Galerie Jean-Jacques Dutko.

[above] Chinoiserie tapestry at the Musée Nissim de Camondo. [above right] African headrests at As'Art. [right] Outside La Pagode movie theater. [below] Ivory Coast game table.

d objects and PM & Co. Style's mod-
n Chinese/French mix.
On *le week-end,* we hit the flea mar-
ts and continued our exotic travel
eme, buying vintage 1960s Gucci lug-
ge (pre-double-G) at Voyages in the
arché Serpette and books, maps, and
stcards in the Marché Dauphine.
e're film buffs, so we took a load off
e afternoon and caught a matinee at
Pagode movie theater, a Japanese
ly built in 1895 in the garden of the
under of Bon Marché. Our hands-
wn best find was Le Salon de Thé
Mademoiselle Li in the Bois du
ulogne. Artist Hippolyte Romain
nsformed the second floor of a
rk service building into an enchant-
Chinese teahouse. Later we went
Chinese cuisine and the smart scene
Tong Yen. While trendy Buddha
r's music is an opiate to me (Hermes
nges), we opted to buy the new CDs
d skip the restaurant. Besides, who
eds trendy in Paris when you can go
bal at every corner?

Colonial Power

The country code for France is 33; the city code for Paris is 1.

- *As'Art, 3 passage du Grand Cerf, 2nd Arrondissement; 44-88-90-40*
- *Au Fond de la Cour, 49 rue de Seine, 6th Arrondissement; 43-25-81-89*
- *Le Compagnie Française de l'Orient et de la Chine, 167 boulevard St. Germain, 6th Arrondissement; 45-48-10-31*
- *Galerie Ariane Dandois, 92 place Beauvaux, rue du Faubourg St. Honoré, 8th Arrondissement; 43-12-39-39 (warehouse open by appointment)*
- *Philippe Murat David, 3 rue de Beaune, 7th Arrondissement; 42-61-64-53*
- *Galerie Jean-Jacques Dutko, 13 rue Bonaparte, 6th Arrondissement; 43-26-96-13*
- *Sylvain Lévy-Alban, 14 rue de Beaune, 7th Arrondissement; 42-61-25-42*
- *Musée Dapper, 35 rue Paul-Valéry, 16th Arrondissement; 45-00-01-50*
- *Musée National des Arts d'Afrique et d'Océanie, 293 avenue Daumesnil, 12th Arrondissement; 44-74-84-80*
- *Musée National des Arts Asiatiques–Guimet, 6 place d'Iena, 16th Arrondissement; 56-52-53-00*
- *Musée National d'Histoire Naturelle, 57 rue Cuvier, 5th Arrondissement; 40-79-30-00*
- *Musée Nissim de Camondo, 63 rue de Monceau, 8th Arrondissement; 53-89-06-50*
- *Musée d'Orsay, 62 rue de Lille, 7th Arrondissement; 40-49-48-14*
- *La Pagode, 57 rue de Babylone, 7th Arrondissement; 45-55-48-48*
- *PM & Co. Style, 5 passage du Grand Cerf, 2nd Arrondissement; 55-80-71-06*
- *Le Salon de Thé de Mademoiselle Li, Jardin d'Acclimatation, Bois du Boulogne; 40-67-90-82*
- *Simrane, 23–25 rue Bonaparte, 6th Arrondissement; 43-54-90-73*
- *Tong Yen, 1 bis rue Jean Mermoz, 8th Arrondissement; 42-25-04-23*

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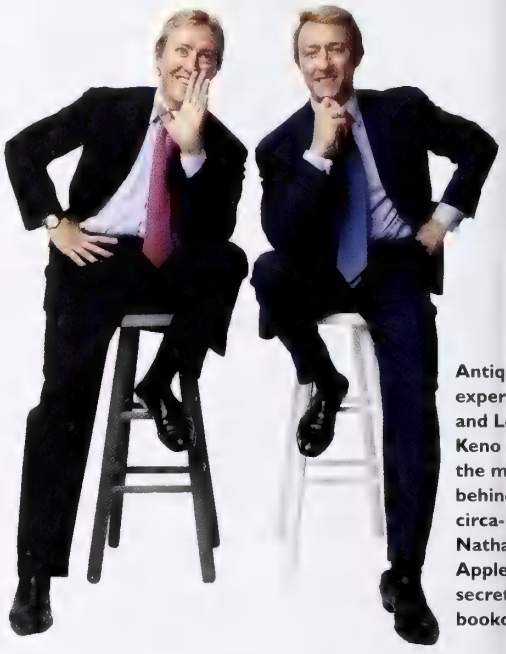
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He Said, **He Said**

Two masters, one piece: a secretary bookcase that's the quintessence of 18th-century excellence



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THE NATHANIEL APPLETON SECRETARY bookcase is a stunning example of 18th-century craftsmanship. Made in Newport, Rhode Island, for a clergyman with curiously extravagant taste, the circa-1740 piece had been passed down and shuttled across continents before it was discovered in a modest Paris apartment only five years ago.

Leigh Keno: This secretary bookcase is the work of two masters: Christopher Townsend, the patriarch of the Goddard-Townsend dynasty in Newport, Rhode Island, made the case, and Samuel Casey, the great colonial silversmith, made the hardware. But it took some work to discover its origins.

Leslie Keno: That's right. The Sotheby's office in New York received pictures of it from Paris. I wanted to see it right away, so I flew to Paris and met two descendants of the original owner, a clergyman named Nathaniel Appleton. The secretary has an unusual dome top instead of the more common serpentine molded bonnet top. But what's truly amazing, in addition to the form, is the quality. There's plum pudding mahogany on the outside, which is mottled like a leopard's spots. The sides and bottoms of the drawers are also made of highly figured mahogany, as are >

Portrait Lizzie Himmel **Writers** Leigh and Leslie Ke

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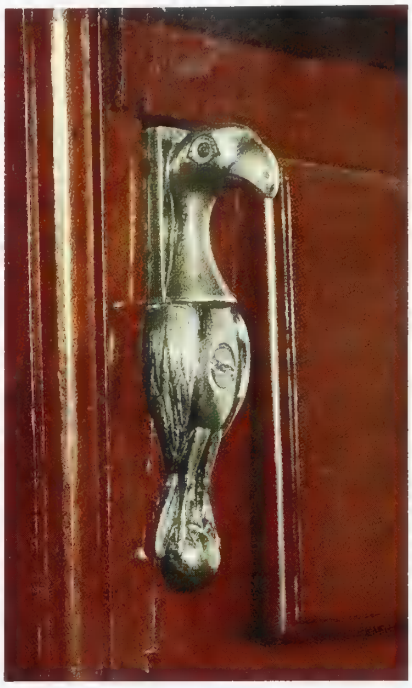
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the bottom boards. The term "secondary wood" simply does not apply to this piece.

Leigh: Normally on a Newport piece the secondary woods—that is, the hidden woods used for the backboards, the drawer sides, and the bottom of the case—are chestnut, poplar, white pine, or birch.

Leslie: I was blown away. Only mice could see the beautiful wood on the underside and back of the piece. The cabinetmaker had been meticulous. The workmanship is especially astounding. The dovetails were cut with the precision of the gears of a Swiss watch. It was like finding the Holy Grail.

Leigh: So you knew a master craftsman had made it, but you didn't know which one. And then you noticed another craftsman had mad the hardware?



A silver loper, shaped like a parrot, extends to support the writing lid.

Leslie: Right. The handles appeared to be made of solid silver, not brass. Even the hinges. They were all signed by Samuel Casey.

Leigh: Casey was arrested for coun terfeiting later in his life and sentenced to be hanged. The night before his execution, a group of soot-faced townspeople broke him out of jail. He wandered homeless and destitute until the state pardone him some years later, in part becaus of the respect he'd earned as a crafts man.

Leslie: It's unique to find a silversmith collaborating with a cabinetmaker on an American piece. This one is a work of art.

Leigh: The dome motif on the top

Some inspire conversation. Some leave you speechle



Tureens



Rugs



Just Do It

WHETHER YOU'RE DRESSING UP YOUR windows, repositioning porch furniture, or designing the floor plan of your first house, enthusiasm and a point of view—your own point of v—can make the difference between merely functional l hands-down fantastic. Both big-ticket investments e rooms' worth of new window treatments) and price-less gestures (rearranging the living room furniture) say t about who you are and how high your everyday living ndards are. Your nicely padded curtain pelmets or clev- juxtaposed furniture tells you, your family, your friends, your business associates that you care about what you and how you do it. If you are reading this magazine, probably already know that decorating affects your l-being, but you might not realize that it also affects well-being of everyone who sees, sits down in, works wines and dines in, and sleeps in your home. The reper-sions of decorating are many and constant. Decorating means not only of endless self-expression, but of endless mmunication.

The first reason most of us upgrade, expand, or redecorate our rooms is that we're not satisfied with the way things are: certain elements are not in working order, comfortable enough, or big enough. Very often, readers tell us that they have embarked on a major decorating project because something "wasn't beautiful enough." When something bothers you about your domestic environment, be proactive about it. Start saving for repairs, draw up a plan, take out a loan, block off the two days you'll need to get the task done. Chances are, you, and no one you care about, wants to put up with a slipshod/cheap/banal/ugly environment for more than a minute. Even if remedying those structural or decorative wrongs seems too daunting a task, take it on.

Finally, decorate with a sense of purpose (the consequences are crucial), and decorate because you love to. Fun is definitely part of the game. What can be more deliciously challenging than expressing your love of travel, cooking, and lively parties through certain colors, lines, patterns, light, and styles? What's more engaging than illustrating your well-read, articulate, thoughtful self through your choices of carpeting, chandeliers, and bedcovers? Whether you decorate to facilitate romance, family harmony, business success, or social standing, do it your way. It's *your* place.



Oscar de la Renta stands under an arbor of stephanotis in the garden. The colonnaded porch of the guesthouse, which he and his wife, Annette, designed for their daughter, Eliza Reed Bolen, faces the sea.

Photographer Eric Boman

Writer and Producer Sandra Mortimer

PARADIS



e in the **Dominican Republic**
is a family affair for fashion
signer **Oscar de la Renta** and
his wife, Annette

E FOUND

The living room cocktail table is an antique from John Rassell; the carpet is by David Hicks.



OSCAR DE LA RENTA IS A MAN OF the world, easily at home in Paris or Milan or Hong Kong, but his heart never leaves his native Dominican Republic. Ever since the celebrated fashion designer was a small boy, he was aware that some of the most beautiful parts of Hispaniola (the island comprising the Dominican Republic and Haiti) were virtually untouched, and for the most part unknown. Thirty years ago he developed Casa de Campo, a resort on a breathtaking tract of land on the southern coast, and named his own house there Casa de Madera, the Wood House. It stood at the center of a charming cluster of Thai-style cottages overlooking the ocean. But in time his idyllic island retreat fell victim to its own success. Airport followed golf course; splendid isolation and virgin vistas succumbed to paved roads and resort expansion.

De la Renta decided to decamp for another pristine parcel, and this

"The Dominican Republic is hom



ng page] The lush grounds include a coral-stone pool cabana, ficus hedges flanking a dramatic stone path, and expansive on and water views. [this page] A view of the ocean from the porch; the wicker table and chairs were made by island artisans.

time around, the amateur gardener, estate manager, and interior designer had a brilliant and formidable partner: his wife, Annette, whose style, taste, and artistic knowledge match his own. A board member of the Metropolitan Museum of Art, she is a bright light, a quick wit who possesses a wonderfully relaxed view of home life. "Our house is for family, friends, and dogs," says Annette, with special emphasis on the last. "Oscar loves to eat, and on the way to the airport once he stopped to buy some fish and saw something moving in a big plastic bag. It was a dog. The next thing I knew, he had named it Cinco and took it with us to our house in Connecticut." Cinco was followed by Lucky (abandoned on a highway), Saba (discovered in an alley), and so on.

For their next retreat, the couple was drawn to the far eastern coral coast of Hispaniola, where sugarcane fields stretch toward the island's hilly interior. Oscar planned a new settlement in a place called Punta Cana, which he has been carefully developing with his old friend Julio Iglesias. The house the de la Rentas built for themselves was somewhat grander than the one they left, but despite its coral colonnades and colonial verandas, it's not nearly as formal. Swimming, tennis, and casual meals are as complicated as it gets. "The Dominican Republic is home for me—it's where I come to unwind," says Oscar. "Every morning when I wake up, I thank God."

Over the years the family has expanded, and a new generation has appeared. Annette's daughter Eliza Reed Bolen, just 14 years old when she first arrived with her mother at Casa de Campo, is now married with a child of her own. Guided by a desire to keep the family together



All bedrooms in the house have ocean views. The mahogany four-poster is an antique; the antique bench is covered in its original chintz.

The [illegible] set out to design a hou



r Eliza, a short walk from their own



and overcome by their passion for decorating, the de la Rentas set out to design a house for Eliza, whose new cottage is just a short walk from their house. Its coral walls are quarried from the same stone and echo the form of the main house [illegible] while the [illegible] shades [illegible]

Piles of pillows and overstuffed sofas add requisite coziness and comfort, qualities intrinsic to the couple's shared aesthetic. To an unfamiliar eye, it may seem that the de la Rentas live the plush life, but in reality nothing's more important to them than family, from Eliza and her baby to the children of La Casa del Niño, the orphanage, school, and day care center Oscar founded two decades [illegible] in the city of La Romana. For the [illegible] de la Rentas, kindness and humanity always come first.

[above] The guest room's vibrant yellow is a custom color; the dresser is an antique. [right] A marble-based glass shower was squeezed between matching vanities.

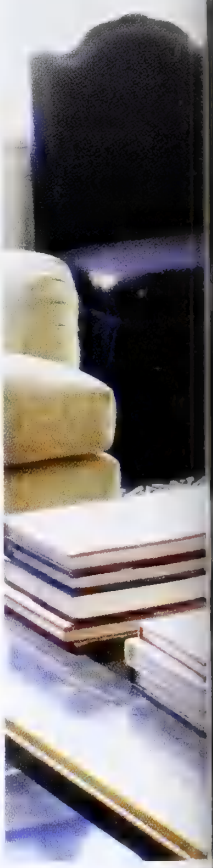




Decorator Alexa Hampton and her husband, Pavlos Papageorgiou [left], kick back a relax in their Manhattan living room. [this view] A late-18th-centu Louis XVI gilt-wo mirror hangs abo Charles X marble mantelpiece; the bergère is covere in Rogers & Goffi Summer Place linen in milkweed The ebonized Napoleon III *bibliothèque* is from J. H. Antiqu

HAMPTON CLASSIC

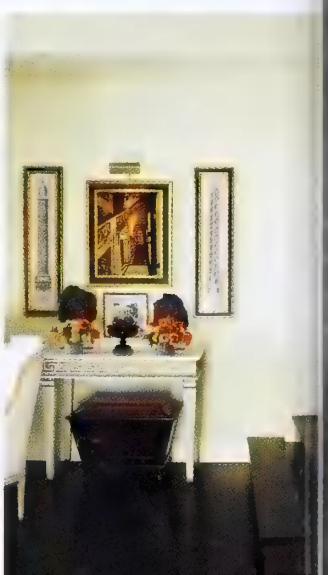
At home in **New York,** decorator Alexa Hampton brings a modern sensibility to old-fashioned good taste



Photographs [illegible] **Producer** Elizabeth Mayhew



"Sometimes I wonder, did I want it, or did my dad lean over my crib and whisper, 'You will be a decorator'"



[above] He designed the chenille rug and the Napoleon III–style coffee table and painted the oils [illegible] and a Ubaldello roundel. The Bridgewater-style armchair is covered in a wool [illegible]. The cashmere throw is by Loro Piana. The sofa is covered in a linen [illegible] and the marble-topped neoclassical painted table it stands [illegible] [opposite page] The study's walls are covered in Clarence [illegible] chair is by Mark Hampton [illegible] the cane is from [illegible] The bookcase is from John Boone.



BOTTLE OR GLASS?"

It's hardly a question one would expect from Alexa Hampton, daughter of one of America's most esteemed designers, as she offers a nonalcoholic beer. But that's what makes her so entertaining. Sure, the Napoleon III *bibliothèque* and the Charles X carved marble mantel in her new Manhattan apartment bespeak exquisite taste and an extensive tutelage in design under her late father, decorator Mark Hampton. But perhaps because she grew up with it, Hampton can treat the refined so offhandedly.

"I worked for my father since I was 13, every summer and when I went to grad school," she remembers. "That's 17 years in the field." She kicks off her stilettos, curls her feet up under her, and leans into the soft velvet of her oversize living room sofa. "That included summer after summer tromping through virtually every church in Europe by the time I was 14. I used to say to my dad, 'C'mon, we're Quakers, for chrissakes.'"

Now that she is running Mark Hampton Inc., the "mass of information" and classical training acquired from her father have proved invaluable. "Sometimes I wonder, did I want it, or did my dad lean over my crib and whisper, 'You will be a decorator,'" she says and laughs. "Of course, everything I do is influenced by my father. He's my design hero." But she also credits Bill Blass's famous country house as inspiration for her new apartment: "I don't just love it in an amorphous way. I love the dark floors, the shutters. I skew toward clutter, but what's so cool about that place is the edit. What he left out is as important as what's in it."

Hampton's apartment is her third in the same building, acquired after her marriage to investment banker Pavlos Papageorgiou in October 2000. After a rigorous four-month renovation, she is just settling into her new home, most of which is a showcase of her handiwork. "I love dark brown," she says, pointing to the floors, the linen on the slipper chairs, and a geometric patterned rug of her own design. Classical references abound,



Hampton replaced the mantel and enlarged doorway that resembled "Tom and Jerry mouse holes"

The master bedroom's night tables and ho[illegible] are Hampton designs; the swing-arm lamps are from Ann-Morris Antiques. The la[illegible] pillows and Louis XVI armchair are covered in Fortuny Canastrelli cotton; the fabric on the Louis XVI oval-backed side chair, hea[illegible] dust ruffle is Fortuny's Sèvres [illegible] from Christopher Norman's Chantilly taffeta. For more details, see Re[illegible]



ranging from her own painting of a Parthenon frieze to a bronze helmet she bought on eBay to a Greek key–motif custom table. Hampton added new moldings, replaced the mantel, and enlarged archways that resembled "Tom and Jerry mouse holes," but what excites her most are the mahogany doors she designed—"Aren't they beautiful?" she asks proudly.

Her enthusiasms range even farther afield in the bedrooms. The small one, used as a study, is covered in an Egyptian-motif toile de Jouy, while the master bedroom is an exuberant essay in French blue, from the Fortuny pattern on the bed to the elaborate glossy taffeta curtains ("I never had real curtains before"). But any froufrou feeling is undercut by the nailheads on the headboard and a masculine dark wood chest. "I'm not a girly-girl," says Hampton, who wanted to make sure her husband felt comfortable in the room.

If that weren't enough, unobtrusively tucked into the base of the handsome Napoleon III *bibliothèque* is a huge flat-screen plasma TV, a Christmas surprise for Papageorgiou ("Aren't I a goddess?" she asks, still remembering his delight). Its components—cable box, DVD player, etc.—are hidden across the room beneath a skirted table. Classic beauty and modern élan have been skillfully captured in one delightful package—not unlike Alexa Hampton herself.

Photographer Oberto Gili **Writer and Producer** Miguel Flores-Vianna

ISLAND HEIRLOOM

Hurricane damage threatened decorator David Hicks's retreat in the **Bahamas**, but his family restored it, remaining faithful to the original



[facing page] India Hicks, wearing Christian Dior, relaxes beneath a Bruce Tibbett painting hung some 30 years ago by her father, decorator David Hicks. [above] Around the original dining table stand colorful new Air Chairs by Jasper Morrison from the Design Within Reach catalog. [this view] The teak chairs on the rebuilt deck were bought from Heartland.

"We do not remember days, we remember moments": the saying is weighted with meaning for David Flint Wood and his companion, India Hicks, who undertook an ambitious rehabilitation on the Bahamian island of Windermere. The project was Savannah, a house designed and built in the late 1960s by India's father, the English decorator David Hicks. From India's childhood until three years ago, the Hicks clan, largely based in London, gathered every Easter at Savannah. Then, in the summer of 1999, Hurricane Floyd roared through the Caribbean, severely damaging Savannah's roof and many of its furnishings.

David Hicks, who died in 1998, dreamed up Savannah after visiting the funerary complex of King Zoser, which has some of the earliest stone buildings extant, in the ancient Egyptian necropolis of Saqqara. Hicks had the structures in mind when he designed the huge freestanding pylons that serve as Savannah's gates and lead visitors into a blocky, symmetrical house through a fountained forecourt. The rooms are not Caribbean in style; the original decoration was minimal for the islands, furnished for comfort and easy maintenance and lavished with color that is softly bright—"pure 1970s," says India.

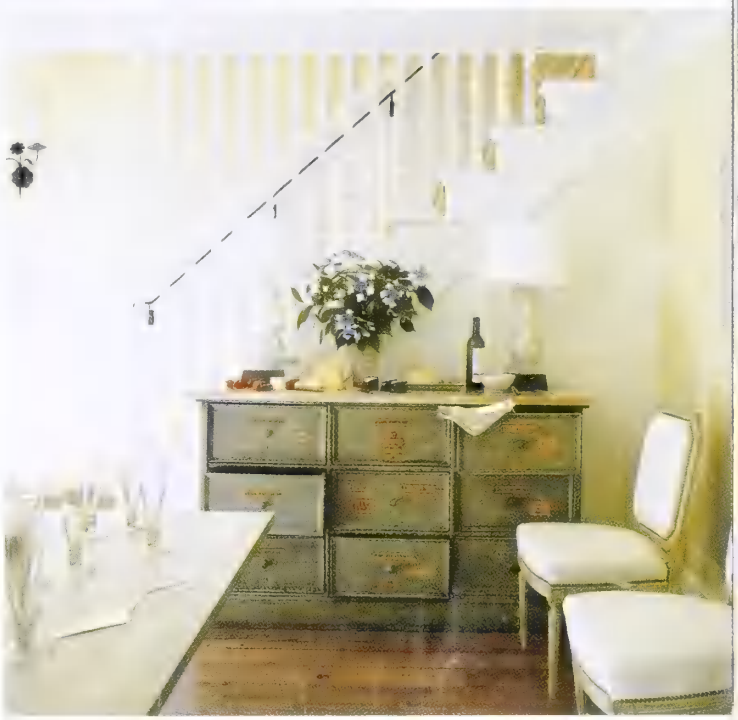
After Hurricane Floyd's damages were assessed, the family decided on a renovation that would not only consider their personal attachment to the house, but also respect it as a historic landmark. (Savannah is also the plac where Lord Mountbatten of Burma, India Hicks's maternal grandfather, would bring Prince Charles, his nephew and protégé, to spend vacations away from court. The prince would later visit Savannah with his bride, Diana, o their honeymoon in the summer of 1981.)

Flint Wood took charge of the rebuilding. On neighboring Harbour Island, he had just finished updating bot the house he and India and two sons use as their main residence and also their small hotel. With the exception of a few details, the couple decided that the original architectural plan would remain intact. Surviving the hurricane were David Hicks's concrete walls coated in a mixture of plaster, honey-colored limestone dust, and sand



[facing page] On the hall floor: Stark's durable braided wool, which also appears in the living room. The trim paint is Benjamin Moore's White Dove. Above the antique French table hangs a local scene by painter Derek Buckner. [this page, left] Two 18th-century Swedish chairs, a Biedermeier side table, and a neo-Gothic coffee table by Jeffrey make for a worldly living room. The sofa fabric is from Christopher Norman, the curtain fabric from Chelsea Editions. [below] Old apothecary drawers in a new case in the dining room come from Amy Perlin. A baluster screen replaces the original solid wall.





NINE YEARS AGO, AFTER ountry-clubbing and renting in several New York City urbs, Manhattanites Noel and Lynn Jeffrey and their en teenage son finally picked a permanent spot in a rural mlet on eastern Long Island. Their modest but sound 54 Cape Cod cottage stood on a highly desirable road t far from the ocean, and the deep yard in the rear, ough measuring only three quarters of an acre, gave e impression of an unending private landscape.

Without touching the breezeway or garage, Noel Jeffrey, decorator, began with the house. He unified the lower ory by painting all its spaces white, and gutted the second ory, creating a master suite, son's room and bath, and a undry. "After three years of living and entertaining," says ffrey, "we knew what else we needed."

A big pavilion for parties—formal but cozy—was first

"To create a cohesive style for your summer home, select one color palette and repeat it in various ways throughout"



[right and below] Noel Jeffrey's office designed all the kitchen cabinetwork and stuck to the cream-and-green color scheme. Son Gerard takes in the view. [facing page] Jeffrey created the large double-pedestal dining table to match the 1920s Jansen chairs. The 19th-century wood-and-metal chandelier is a French country piece from Sentimento. Shutters provide privacy from the road.



on the list: for this, Jeffrey enlarged the garage and raise its roof, then turned the original living room into a gene ous space for dining. To connect the new pavilion with the original house, he remodeled the breezeway into an entrance hall. The kitchen was expanded, and at the rear Jeffrey added a study, breakfast room, and a bath a a half.

Fortunately the couple are in perfect color harmony: both name green as their favorite hue. "We wanted a relaxed and quiet atmosphere," Noel says, explaining th choice of celadon, paired with ivory and cream tones de ened only as far as a soft yellow in the dining room. In J frey's illustrated book, *Design Diary,* published last year, counsels readers: "To create a cohesive style for your su mer or vacation home, select one color palette and repe in various ways throughout." With the exception of thei son's room, he followed his own rule.

Jeffrey is not a one-look decorator; he prefers to respond to what a client asks for. Yet there are clues to



"I gravitate to early-19th-century Russian, French, and Swedish designs. I don't buy much curvy Louis XV"



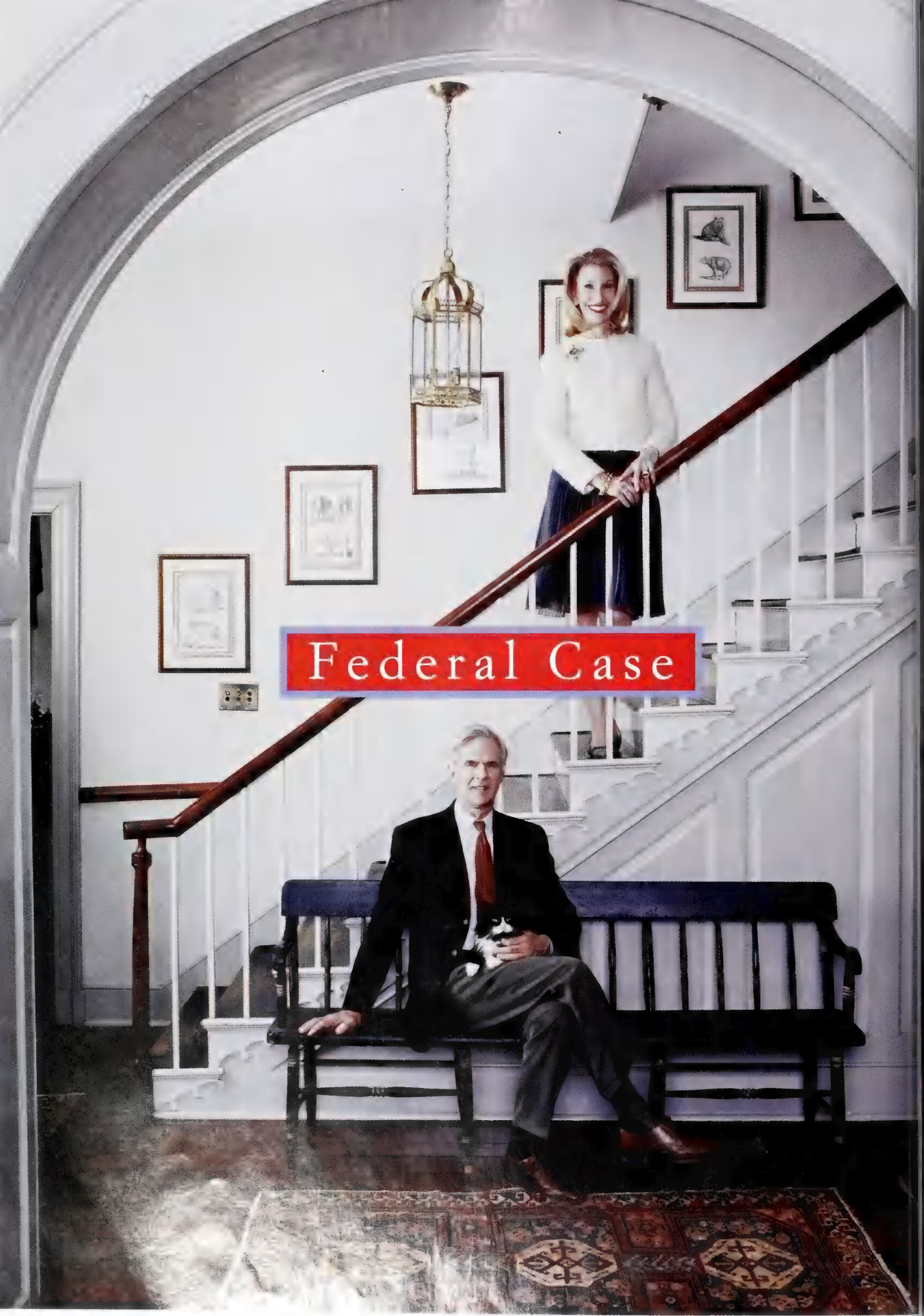
spotting his predilections: one is a f
ness for European neoclassical furn
"I gravitate to early-19th-century R
sian, French, and Swedish designs,
says. "I don't buy much curvy Loui
or English furniture." The other hi
tendency to use solid or geometric
rics. No one will ever call Jeffrey th
Prince of Chintz, although he swea
used some in the mid to late 1980s.

In the new living room, centere
a fireplace designed in the Jeffrey o
with a leaf-motif mosaic surroundi
firebox, three sofas and numerous
form two seating groups, which are
made flexible by the mobility of the
chairs. Among the neoclassical elen
here are period Swedish armchairs,
antique Biedermeier table, and a
Gothic-inspired coffee table Jeffrey
designed a few years ago for a show
house room. Two braided wool rug
made to order by Stark anchor this
ly tinted green and white space. Ma
stick shades provide privacy; the un
curtains are meant not to be drawn
to lend visual and acoustical softnes

In the old living room–turned–d
room, the new floor consists of salv
church beams sliced into planks an
stained. The two-pedestal table is a
frey design made to harmonize wit
1920s chairs from Jansen in Paris.
lection of architectural engravings,
gift of a friend, is the only decorati
the pale yellow walls. In this room,
color is frequently supplied by foo
guests—by the gaiety people feel in
summer while being pampered in t
quintessential country house.

[this page] In [illegible] guest suite, the two-poster bamboolike bed from Louis J. Solomon was faux-painted by Diane [illegible] W. [illegible] Turquine; the bed fabric is the same firm's Pellinor. [facing page] The ceiling was raised in Ger[illegible] which is the exception to the designer's one-palette rule. The reproduction wood-a cane bed is from British Kh[illegible] wa[illegible]ite by Manuel Canovas. For more details, see Resources.





Federal Case

For m decades, a couple in love with h

Photographer Carlos Emilio

Writer Elizabeth Hayt

Producer Senga Mortimer



[facing page] Elizabeth Locke, wearing jewelry of her own design, with her husband, John Staelin, in their grand front hall. The antique Virginia bench was a wedding gift. [this page] Riding gear is neatly arrayed by the front door.

kept their 1816 **Virginia** manor house in top form



IN 1979, WHEN ELIZABETH LOCKE AND JOHN STAELI
ried, they shared a passion not only for each other b
for antiques and historic buildings. They bought Cla
a 100-acre working farm in Clarke County, Virginia,
plete with cattle, horses, and an 1816 Federal manor
of about 6,000 square feet. Civil War skirmishes had
fought on the grounds, and history buffs with metal detecto
turn up old bullets now and then. The newlyweds set about
vating and decorating the property immediately, a project th
continued for more than two decades, along with the help o
rior designer Alison Martin.

A veritable trove of antique furniture and decorative objec
Clay Hill manages to avoid any resemblance to a museum. Th
rior, with its light-filled, generously proportioned rooms, mai
sense of history but also embodies a homey, lived-in feeling, t
to the couple's tolerance for such unfinished business as a sec
peeling wallpaper, casual displays of natural curiosities like se
and butterflies, as well as catnip toys strewn about. "It's an an
friendly house," says Locke. "I would let the chickens in if I c

Locke says of her rooms, "They reflect a somewhat quirk
Anglophilia—all the antique rugs, the antlers. You have to r



[above] English and French antiques fill the formal sitting room. The curtain-clad windows front the wide hallway. [left] A curio and wall treasury in the home's...


or dining room
gs, except the Water-
delier, are gifts from
grandmother, including
th-century American
l table, and chairs
a lace tablecloth
ester on her 1983
honeymoon. Locke
he 1930s Pullorcat
cher centerpiece.

"You have to respect the history of the house, but then you can fudge on the rules"



the form and history of the house the local lifestyle, but then you ca fudge on the rules."

Here, fudging means occasion deviating from the house's period background. Hand-painted India furniture in the library and Art D fashion illustrations from Paris in bathroom commingle with early-1 century European and American pieces. In a guest room, the bed s and canopy of the four-poster bed made of a predictable Clarence H toile, but Locke has added tiny V tian glass beads in different color which appear to drip from the sca loped points. "A little detail can r the decor amusing; otherwise thin get stuffy," she says.

Locke, a jewelry designer by p fession, is known for her chunky, hand-hammered 18-karat-gold pie decorated with richly colored sem precious stones and South Sea pe Her collections are sold in boutiq in New York, Virginia, and Aspen well as in 20 Neiman Marcus stor nationwide. Traveling extensively work—primarily to Bangkok, Ital and England—Locke and her hus band, her firm's financial planner, the opportunity to scavenge antiq shops far and wide. Heirlooms fr Staelin's grandmother enabled the fill the rooms with impressive pie Locke is still supplementing the c with objects found at auctions. "I see something that is well priced," says, "I jump in a nanosecond."

[above] The yellow guest room was inspired by a traditional English print room. The chair and throw pillow are covered with Tiffany & Fowler fabric. [facing page] The kitchen wall is a family album framed by inexpensive black [illegible]. For more details, see Resources.



Window Workshop 101

Designer Todd Klein Has a Way with Windows



Photographer Lizzie Himmel **Illustrator** Chesley McLaren **Writer** Julia Szabo **Producer** Elizabeth Mayhew



Trade Secrets

- *Klein likes his curtains to hit the floor with a one-inch break, but admits that puddling is a personal choice. If you do choose to puddle your draperies, go all the way, with at least a foot of extra fabric.*
- *"It's perfectly acceptable to use different kinds of treatments for different kinds of windows in the same room," says Klein. "But I would definitely use the same fabric for all."*
- *If your room doesn't have much architectural interest, curtains with contrasting borders, appliqués, tassels, or beads will more than compensate.*
- *If your ceilings are low, Klein suggests hanging your curtain rod higher than the window frame and making the curtain panels longer: "You'll get a more pleasant proportion, and your room will feel bigger."*

Rounded-top window Cover the rounded edge with a valance and play up the curves with voluptuous drapes. The fabrics are Christopher Hyland's taffeta (#SB19426) in green (#154) and blue (#97); the trim is Scalamandré's Marseille silk (FL1345/9). All available through designers. The tiebacks are 19th-century French ormolu antiques from David Stypmann.



Fabric of Life

- *"Most fabrics lend themselves to draperies, unless they're extremely heavy or stiff," Klein says. Even corduroy can make great-looking curtains. But textiles woven with materials such as hemp or sisal don't drape well; use them as window shades instead.*
- *Linings prolong the life of your curtains by acting as a sunblock, which is especially important with costly fabrics you don't want to fade prematurely. For statelier draperies, or when privacy is a priority, linings are a must. When curtains are pulled back, the lining shows, so use a sateen fabric.*
- *For simple curtains, unlined gingham or batiste yields "an open, airy feeling" that's equally at home in a country cottage or a contemporary loft space; just be prepared to replace the curtains sooner.*
- *Keep out the cold with an interlining of cotton or wool flannel. The added weight will not only help insulate your room, but will also give the draperies a grander appearance.*
- *"You can make wonderful curtains out of inexpensive fabrics, even sheets—as long as you put effort into the design, draping, and trim," says curtain expert David Haag. "It's a matter of inventiveness: go to a dress fabric store and buy taffeta, or quilt a set of curtains."*

Subu [illegible] as possible to the ceiling, and hang draperies from a fabric co[illegible] Klein. The fabric is Chittagong Stripe (#NCF3231/04) tro[illegible] available through designers at Osborne & Little.



Small bathroom window A decorative valance with stationary draperies dresses up a plain little window. Hang a half-curtain in a sheer fabric, which will give you some control over privacy and light. The fabrics are West Indies Toile cotton print in red on white (#79521/04) from Brunschwig & Fils' Documentary Design Collection and Tea Room Plaid Sheer in apple blossom (#53391/01) from Brunschwig & Fils; the lacquer red Gleam trim is from Norbar Fabrics. All available through designers. For more details, see Resources.

Photographer Fernando Bengoechea **Writer** Christopher Petkanas **Producer** Lisa Fine



Southern Charm

A native Alabaman takes on a Georgian manor in **Jackson,** Mississippi



[this view] The living room walls are painted with alternating flat and glossy stripes of spice pink. An antique Oushak carpet reflects the warmth; the chair fabric from Clarence House and the curtain's rope swags echo the stripe.
[facing page] In the entrance rotunda, camellias grace an 84-inch mahogany table designed by decorator Richard Keith Langham. Four panels painted for the sportswoman owner depict the continents on which she hunts.



"The house is quite spare, but in a luxurious way. It's also freshe and more lighthearted than the sort of English places that inspired u

[this page] In the living room, floral arrangements and mirrors are linked by color. Faux-marble wooden urns hold branches of magnolia, the Pennsylvania [illegible] room] A calm couple plays into the sunroom's black-and-white scheme.



WHEN MOLLIE VANDEVENDER WAS LOOKING TO HIRE A DESIGNER FOR HER GEORGIAN-STYLE manor house in Jackson, Mississippi, she narrowed the list of candidates down to those who liked fried chicken, okra, and cornbread. "I'm from the South," she explains, "and it was important to me to find a decorator who is also Southern." She settled on Alabama-born, New York–based Richard Keith Langham. "Keith appreciates the importance people here place on family, and that we Southerners don't take our homes lightly. Also, as everyone knows, we talk differently. I needed someone who could understand me!"

former Miss Mississippi and a huntswoman who is vaunted both locally and on the international big-game circuit (the a in the sunroom is a trophy from Tanzania), VanDevender was turkey shooting in Jackson in 1990 when a fellow gun let hat he owned the last buildable empty lot in the town's posh Eastover district. The man had no intention of letting the go, but before the day's third turkey was bagged, she had coaxed him into selling it.

ocal architect Lewis Graeber III was engaged to design the kind of four-square, three-story 18th-century manor house, plete with rotunda, that VanDevender had admired on trips to Ireland. A handsome façade of taupe-gray stucco, art- scored to mimic stone, meets a roof of terra-cotta-colored tiles crowned with cast-cement finials. A driveway laid with 00 blocks of Arkansas fieldstone leads visitors to a pair of black-lacquered front doors. These "night doors," as they are

"We Southerners don't take our homes lightly"



In the dining room, flat-finish chocolate-brown walls set off gilt wood, pale fabrics, and hanging porcelain plates by such makers as Royal Worcester and Crown Derby. The 19th-century French terra-cotta bust once resided in a garden. Owner Mollie VanDevender likes to alternate fine, dainty Hepplewhite wheelback chairs with more substantial ones designed by Langham.



known in Mississippi, are often left open in a Southern gesture of welcome, inviting guests through the vestibule and through a second, glazed set of doors into the house proper. Graeber's design achieves what Irish writer Mollie Keane called "an air of blessed permanence."

Sure that she wanted to put a luscious, dressy, amusingly stagy spin on traditional English country house decorating, VanDevender turned to Graeber, who instantly suggested Langham. An irresistible advantage to the collaboration: Langham and Graeber had already completed three projects together, meaning they didn't have to be broken in as a team.

"The rooms are steeped in English tradition, but edited to contain only what is absolutely required," says Langham, who was schooled in the idiom while working for Mark Hampton and Irvine & Fleming. "The house is quite spare, but in a luxurious way. It's also fresher and more lighthearted than the sort of places that inspired us."

Because Langham became well acquainted with his client—the house took two years to build—the decor mirrors her personality. The limestone floor in the rotunda was stained with a compass that points to panels depicting the four continents on which VanDevender pursues her sport. Twin pedimented cases in the dining room show off her favorite Irish Belleek ware, a light, fragile, translucent porcelain with a pearly glaze first produced in 1857. In the master bedroom, lavish sheer-silk hangings threaded on skeletal gilded poles pull tightly closed, evoking nights on safari. Langham agrees that geography is the glue that binds them. "Where we come from, there's a reverence for houses that you don't find anywhere else," he says. "Mollie and I clicked immediately. It was the Southern thing."



How my lust for salad spun out of control.

Paul Newman

Yes, I'm a certified nut about salad. One Christmas, I concocted a batch of my ding-dong drop-dead dressing — the most virgin of olive oils, vintage wine vinegar and the freshest of herbs and spices to give it a kick. I went door to door passing out bottles to friends and neighbors. Couple of weeks later they were attacking the house looking for more. So...it was either bottle it up or never answer the door.

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HB entertains



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Joshua
under the
es at her
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Wedded Bliss

Country nuptials choreographed for family, friends, and 2,000 sheep

TO PULL OFF AN OUTDOOR WEDDING AT THE FAMILY FARM, IT TAKES A STYLISH BRIDE, A SUPERORGANIZED MOM, months of planning, and prayers for a sunny day. The list-making began moments after Megan Clark and Joshua Eisenberg announced their engagement and set a date to be married on the grounds of her family's Old Chatham Sheepherding Co. in Columbia County, New York. "Coordinating a wedding at home is all about details," says Clark, who said her "I do's" in front of 225 guests and the farm's 2,000 sheep. "Think about every aspect of the minute by minute, so that guests feel special. It was a four-day, five-star romantic weekend in the country. We housed, fed, tertained nonstop."

e bride's mother, Nancy Clark, could easily moonlight as a wedding planner. "Start making binders, one for the bride's sibilities and one for Mom," she advises. "Include ideas and clippings for everything from dresses to dance music, table- to traffic flow, and constantly edit and update until you have a master plan." >

grapher Stefan Studer **Writer and Producer** Carolyn Sollis

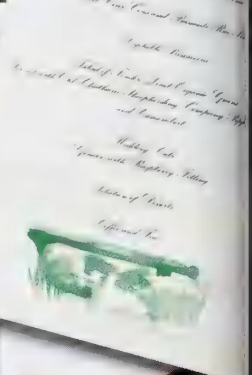
[right] Clark boards the antique carriage. [far right] Bridesmaids and bride assemble for a group portrait. [below] Votive candles were used as place cards.











Personal touches made the wedding particularly memorable. Flowers came from local gardens; tiny Camembert cheeses in the shape of hearts were made in the farm's own dairy. Hay wagons transported guests, while the happy couple rode a horse and carriage borrowed from a friend. "My parents found 200 silk lanterns on a trip to Vietnam, and we hung them in the tent," says Megan, whose uncle, graphic designer Ivan Chermayeff, did all the invitations. "My mother painted a different watercolor to identify each table, and my dad was chief of communications and resident meteorologist. Walkie-talkies kept us in constant communication." Fortunately, Mother Nature cooperated.

[above] The food included fresh fruit and heart-shaped Camemberts from the Old Chatham Sheepherding Co.; proud mom Nancy Clark did the menu's watercolors. [right] The party tent was hung with Vietnamese silk lanterns. [below] Sheep idled nearby. For more details, see Resources.





Farm Fresh

- *When you set the date, reserve rooms at local inns and line up friends who have extra space. Send save-the-date cards immediately and ask guests to RSVP to one person in charge of all housing.*
- *Three-ring binders with plastic pocket pages keep details organized. Megan and Nancy Clark updated the information and then prepared a final "bible."*
- *You will likely have guests of all ages. The Clarks hired three baby-sitters.*
- *For any event outdoors, [illegible] umbrellas), parking (alert local police), insects (spray [illegible] lighting along paths, up steps).*
- *Recycle. Rented ceremony ch[illegible] for the reception dinner; potted roses were given out as favors [illegible] in guests' gardens.*

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"Should I? Or shouldn't I?"
is not one of life's big questions.

For the love of Dove, treat yourself.

Photographer Lizzie Himmel **Producer** Elizabeth Mayhew

This Bud's for You

Fashionable florist Miho Kosuda fills five **glass and crystal vases** with easy-to-do single-variety arrangements. Whether your favorite bloom is a ranunculus or a tulip, the look is always about height, color, scale, shape, and abundance



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Miho's Musts

- *Before unwrapping your flowers, prepare a clean vase with fresh cold water. Refill vase daily.*
- *Use a sharp knife to cut stems on the diagonal, one flower at a time. Garden roses don't absorb water easily, so make a clean, long-angled cut.*
- *Stripping leaves from the bottom of the stems prevents decay and limits bacterial growth in the water, ultimately prolonging the life of your flowers.*
- *Flowers with fibrous stems, such as hydrangea and viburnum, will live longer if you cut and crush the bottom of the stems, place them in icy water, and refrigerate overnight. Arrange them the following day.*
- *Do not place tightly closed roses in warm water. If you want them to look more relaxed (and open more quickly), remove the two outermost petals.*
- *Avoid top- and bottom-heavy arrangements; the relationship between flowers and vase should be equal.*

[illegible] glass vase (filled with Gerbera daisies), $25; from Crate & Barrel: 800-996-9960. **2.** Red Alvar Aalto vase [illegible] by Iittala, $1,950; from Designor: 800-448-8252. **3.** Hand-cut crystal Betsy vase (filled with sweet peas), [illegible]rd: 800-818-8484. **4.** Hand-blown vase by Carlo Moretti in color #599 (filled with ranunculuses), $85; at [illegible] Muse; [illegible]se (filled with tulips) $1,710; from Lalique: 800-214-2738. For more details, see Resources

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—Acclaimed designer Lynette Jennings



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[left] The table set for human guests. Plates by Klein Home, napkins from Daisy Hill. [this view] Birth Lulu. [below] Mitchell Gold poses with the guest of

Party Animals

Nothing's too good for Mitchell Gold's four-legged frien

LULU LOVES TO BE THE CENTER OF attention," says Mitchell Gold of his beloved bulldog, who happens to be the "spokeswoman" for his eponymous furniture company. When the fetching creature turned six recently, Gold pulled out all the stops, fêting his birthday girl with a Saturday-afternoon party at his High Point, North Carolina, home, where even the two-legged guests ate from sparkling dog bowls. Since Lulu keeps to a strict diet of Eukanuba kibble, Mitchell Gold corporate chef Sean Robinson prepared two menus: pasta and chicken for humans and a treat of freshly baked dog biscuits for canines.

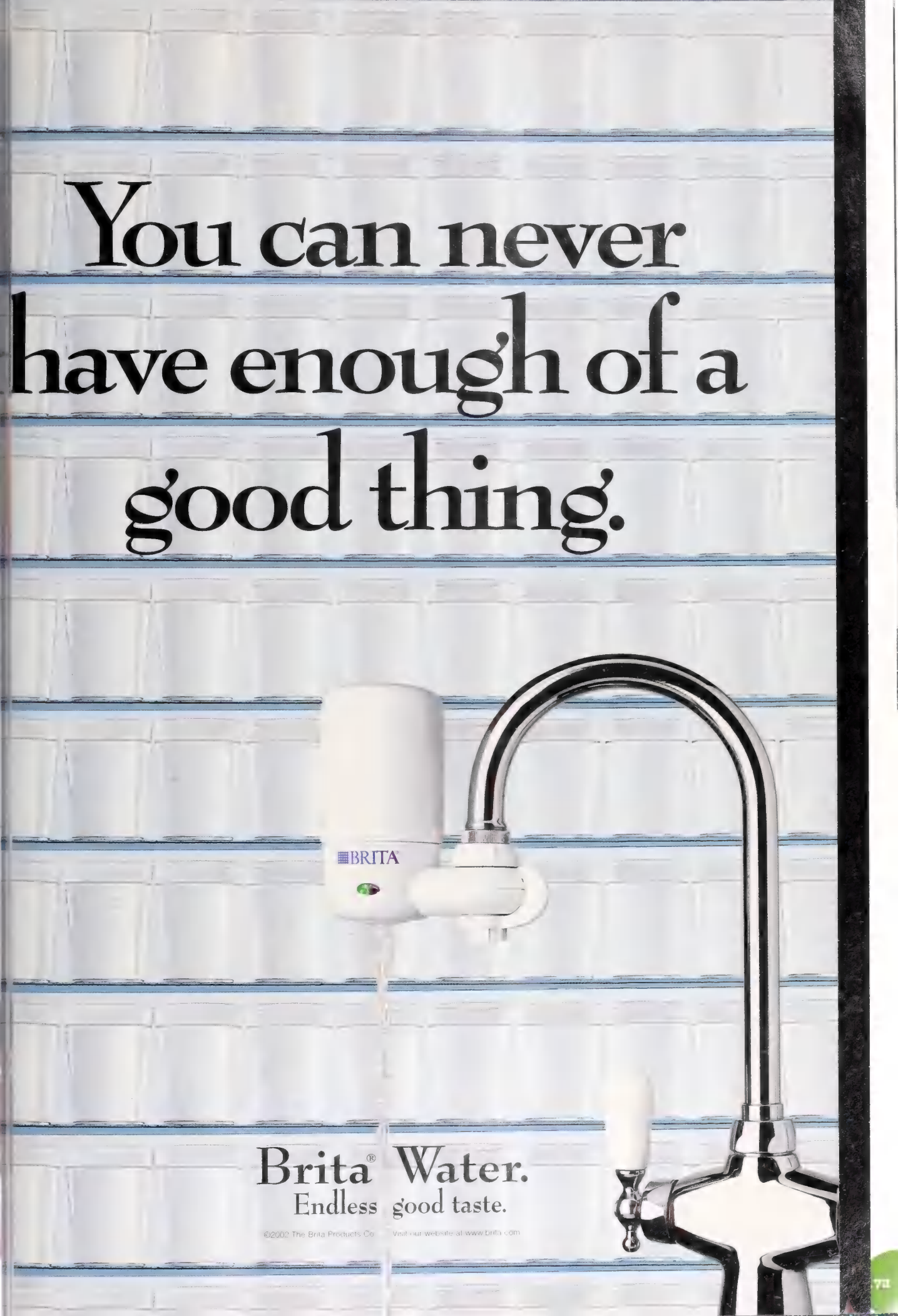


Photographer Richard Haggerty

Writer [illegible]

Producer [illegible]

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Get fired up for grilling with new recipes from KC Masterpiec Barbecue Sauce and Farmland Extra Tender Fresh Pork, and you'll b cooking all summer long.

Tex Mex Ribs

w/ Black Bean-Corn Salsa



Serves 4: Preheat outdoor grill or grill pan to medium. In a small bowl, combine 1 cup **KC Masterpiece Barbecue Sauce**, 2 teaspoons chili powder, and 1 teaspoon ground cumin. Place 4 pounds of **Farmland Extra Tender® Pork Ribs** (2 packages) on grill; cover and grill 10 minutes. Remove cover, baste ribs with the sauce and grill an additional 20 minutes, or until cooked through, turning and basting frequently.

Black Bean Corn Salsa: In a medium bowl combine 2 cups whole kernel corn, 1/2 cup canned black beans (rinsed and drained), 1 seeded and diced red bell pepper, 2 tablespoons red wine vinegar, and 1 teaspoon ground cumin. Mix well. Season to taste with salt and black pepper.



Sweet n' Sour Pork

w/ Tasty Vegetable Kebabs



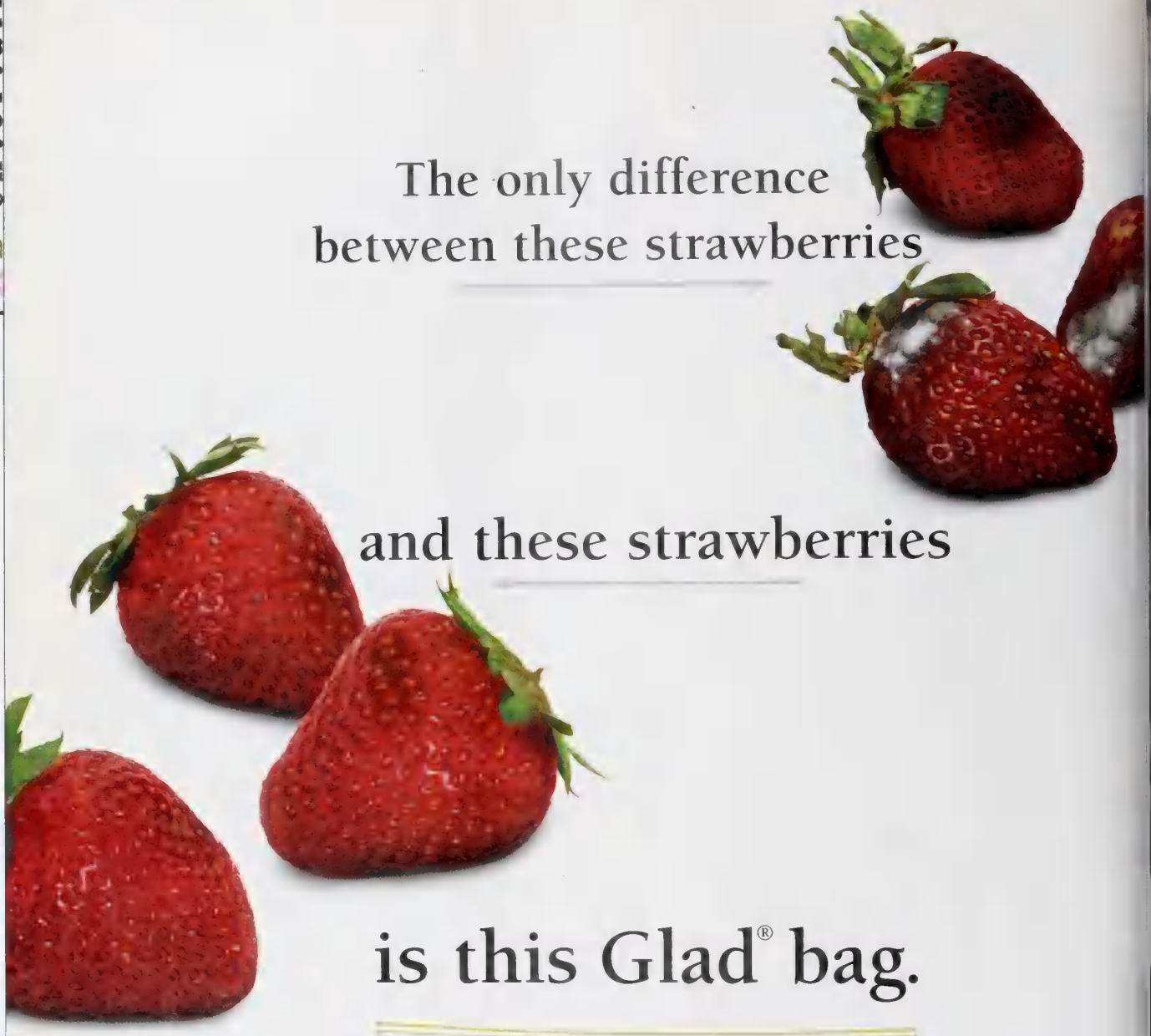
Serves 4: Place 4 boneless **Farmlan Extra Tender® Pork Loin Chops** in shallow dish. In a small bowl, whis together 1/2 cup **KC Masterpie Barbecue Sauce** and 2 tablespoo each fresh lime juice and hone Preheat grill to medium. Grill chops to 15 minutes, or until the intern temperature reads 160°F., brushing each side with sau during last 5 to 10 minutes of cooking.

Vegetable Kebabs: Skewer 4 small red potatoes (quartered), medium zucchini (cut into 2-inch pieces), 8 cherry tomatoe and 1 red onion (cut into 1-inch pieces) on 8 wooden or met skewers. Brush kebabs with olive oil and season with salt ar black pepper. Grill alongside pork chops, for 9 to 10 minute until golden brown and vegetables are crisp-tender.

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ulu and friends munch on specially made dog biscuits. [above] food included bone-shaped ravioli and dog-chew-shaped rolls.

Going to the Dogs

- *Etiquette dictates that guests refrain from slipping human food to furry friends, but keep vittles pet-safe if you can't resist. Eliminate choking hazards by serving boneless meats, and avoid chocolate, which is extremely toxic to animals. Mitchell Gold served boneless poussin and a bone-shaped almond pound cake.*
- *Edible gifts like pig's ears can give some dogs indigestion; tennis balls, rubber chews, bowls, blankets, bedding, collars, and leashes are preferable.*
- *Too much activity can make a savage of even the tamest of beasts. Soothe them with calming tunes, like a jazz CD.*
- *Invite plenty of 12-and-under guests, or consider making pets a feature of your next children's party. "You definitely want to have kids at an event like this," Gold advises. "It's a hoot for them, and such a joy for the adults to watch."*

Floral Flourish

Don't limit **flowers** to centerpieces—summer blooms look great on the tablecloth

Photographer Anita Calero **Producer** Elizabeth Mayhew



150 for a 6[illegible]-inch square; from Le Jacquard Français, through Yves Delorme: 800-322-3911. **2.** Sateen Summe[illegible] square, fro[illegible] Anichini: 888-230-5388. **3.** Petales tablecloth, $120 for a 71-inch square; from Tissage Moutet, [illegible] **4.** [illegible] broidered linen tablecloth, $95 for a 40-inch square; from Gracious Style: 888-828-7170. **5.** Cabbage-[illegible] Field and Rose, 212-741-7278. **6.** St. Tropez damask tablecloth, $130 for a 65-inch square; from Grac[illegible] Tu[illegible]da tablecloth, $110 for a 51-inch square; at Pavillon Christofle: 877-PAVILLON. **8.** Hand-prin[illegible] $295 for a 72-inch square; from Hable Construction, at Barneys New York: 212-826-8900.

Petals with Mettle

These **china** patterns are coming up roses—and then some



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5



6

1. Haddon Hall dinner plate, $54; from Minton: 800-682-4462. **2.** Hand-painted tulip dessert plate, $74; at A La Maison: 212-396-1020. **3.** Hand-painted King Collection dessert plate, $198; from Richard Ginori: 212-213-6884. **4.** Verdant salad plate, $24; from Calvin Klein Home: 877-256-7373. **5.** Provence Rouge dessert plate, $14; from Royal Doulton Studio: 800-682-4462. **6.** Mamie's Garden dinner plate, $124 for a set of four; by Marc Blackwell at Lux Bond & Green: 800-LB-GREEN.



Photographer Roger Davies

Writer Christine Shea

Producers Elaine Wrightman and Kristin Smith

Green Acres

- *In good weather, treat your garden like a dining room. "Delicate china and crystal make it special and add a sense of fantasy," says Cirkva.*
- *Bring antique and rustic garden statuary indoors and decorate the table with smaller pieces, such as an antique French cachepot. "An unexpected combination works because it's a little irreverent."*
- *Mix up place settings with hand-painted crystal and china so that they don't look rigid or formal. Among Cirkva's favorites: gold-rimmed champagne flutes painted with leaves of grass and plates embellished with vibrantly colored fish.*



Barbara Cirkva and friends outside her new stor in Mount Kisco, New York. [top left] Cirk setting the table with disparate and unexpected el For more details, see Re

Fleur

A Chanel executive gets her hands dirty

"I HAVE ONE OF THE GREATEST JOBS IN THE WORLD," SAYS BARBARA CIRKVA, EXECUTIVE VICE PRESIDENT OF Chanel, "and now I have two." During her many trips to Paris for the fashion house, Manhattan-based Cirkva began moonlighting as an antiques dealer, scouring the city and the French countryside for garden statuary in order to stock her store, Fleur, in Mount Kisco, New York. Hunting for moss-covered stone stools between fashion shows may not seem like the most natural division of labor, but Cirkva, who runs the shop with her husband, John Schumacher, likes to mix things up. "I have an apartment with a terrace in the city, and I love the view and my potted garden there," she says. "Since buying a house in Mount Kisco, I've become obsessed with the outdoors."

The combination of delicate and hardy elements makes Fleur unique. A chandelier strung with tiny wooden beads hovers above hefty stone finials and marble urns. An ancient marble pastry table doubles as a plant stand. Wrought-iron jardinieres and statuary coexist with accessories like Diptyque candles, miniature myrtle topiaries, and Le Prince Jardinier gardening tools from Paris. But Cirkva isn't abandoning her glamorous roots entirely. Like a tried-and-true style arbiter, she plans to change the theme and decor of the store every season—green, white, and black for spring and lavender and [illegible] for fall. And she'll make any excuse to throw a chic little gathering. "The outdoor tent in the back [illegible] says Cirkva, "or lectures on growing orchids or tomatoes."


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[June is Adopt A Shelter Cat Month]

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With her new single CD, Jann Arden hopes to raise support for cat

Before you adopt, make sure you're ready for the commitment. Cats can live for 20 years or more. While they are independent, they still need daily care and attention. New owners who don't know what they're getting into sometimes abandon cats out of frustration, making the problem worse. The makers of Fresh Step® Scoopable cat litter have teamed up with the ASPCA to help keep cats safe through a program called Safe Steps Home. This year Safe Steps Home is donating up to $250,000 to cat rescue efforts and programs to educate new cat owners. Grants will be awarded to 10 different organizations that provide innovative programs for rescuing homeless cats.



Singer/songwriter Jann Arden loves animals of all kinds. Sh she adopted from an animal shelter. Arden had somethin when she first recorded her hit "Saved." But after hearing growing number of homeless cats, Arden headed back to record a new acoustic version of the song. "I hope it will of how much responsibility we have to protect cats from cruel world," said Arden. "I love singing 'Saved,' and it's light for me during my live show." CDs of the single will able to cat lovers across the country. Make a donation of $ the ASPCA and receive a free CD, while supplies last.

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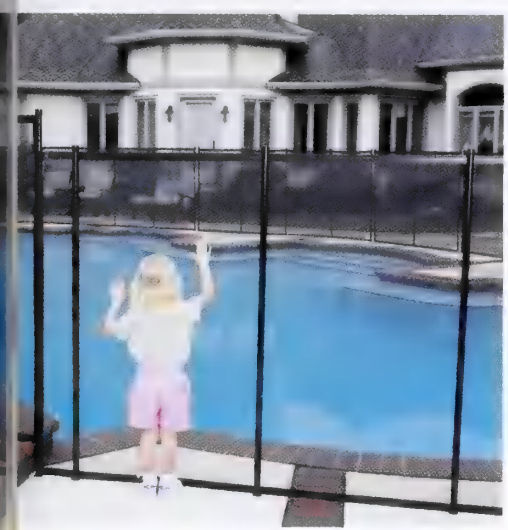
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The Great Outdoors

Andrew Fisher and Jeffry Weisman shop Smith & Hawken in Berkeley for a patio with staying power



Jeffry Weisman (dark jacket) and Andrew Fisher join *HB*'s Char Hatch Langos at the Smith & Hawken flagship in Berkeley.

FOR SAN FRANCISCO–based designers Jeffry Weisman and Andrew Fisher, the secret to putting together a dramatic patio is size and surprise. For this month's Designer Challenge, the Bay Area duo drop in on the Berkeley flagship of Smith & Hawken, the 23-year-old purveyor of garden accessories and furnishings, to make a diminutive 12-foot-square space look positively grand. With 6,500 square feet of goods to choose from, Fisher and Weisman amble through the sprawling former 7UP warehouse to craft their vision of a party-friendly patio: heavy on natural materials like teak and copper, with oversize plants, urns, and arches, and strings of lights for extra atmospherics. "We try to find unconventional ways to use conventional items," says Weisman, who is practical foil to Fisher's more whimsical spirit. "We're going to add four arched entryways into the small space, which makes the little patio look bigger."

The pair's first picks are four copper column planters that will

Photographer Ray Kachatorian

Writer Kara Shire

Producer Char Hatch Langos

because there are 382,000 avocado refrigerators out there.



DESIGNERS' **CHALLENGE**
THURSDAYS, 9:30 pm / 8:30 c

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The experts put teak tiles and tables, copper urns and planters, and even a Victorian-style arch and trellis to the test.

"We're using a lot of teak and metal because they are neutral, organic elements"

anchor each corner. Weisman and Fisher flip the 42-inch-tall receptacles upside down, creating a pedestal on which to set copper urns and flowers. Fisher then grabs a collection of Guy Wolff planters, hot-pink orchids, and more copper pots and arranges them around the bottom of each column to finish up the look.

Moving on to Smith & Hawken's predominantly teak furniture selection, Weisman and Fisher zero in on one

TOSS AND TURN? OR RISE AND SHINE





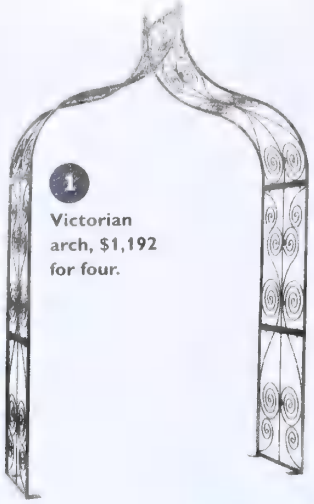
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he store's largest tables, a five-foot-round piece that's great entertaining—and top it with an English copper birdbath d with plants and tiny primroses. The patio floor will be ered with slatted 18-inch-square teak deck tiles. "We're g a lot of teak and metal because they are neutral, organic ments that blend with the environment," Weisman says. e flowers, food, and guests will add color to the space." and Fisher select sets of scroll-armed metal hoop-back slat-back teak side chairs and purposely group the mismatched styles together. "There's a retail mentality that tends to match everything," says Weisman. "It's more interesting to mix things around so they don't look like they were ordered from a catalogue." The final piece to this outdoor party puzzle: a glimmering strand of copper-hooded lights strung around the patio's perimeter. "The copper ties into the rest of the space and gives the illusion of a ceiling where there isn't one." The lights, Fisher elaborates, will transform a "normal dinner party into a midsummer night's dream." >



designer challenge



1 Victorian arch, $1,192 for four.



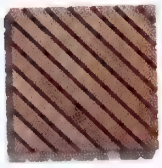
2 Copper planter, $780 for four.



3 Copper birdbath, $295 for five.



4 Rothbury armchair, $149 ea.



5 Teak floor tiles, $2,994 for 64.



6 Copper oil lamps, $36 for a set of three.

Victorian arch (4)	$ 1
Victorian trellis panel (16)	3
Copper column planter (4)	
English copper birdbath (5)	
Teak flooring (64 tiles: two 6′ x 9′ sets at $1,099 each and four 3′ x 3′ sets at $199 each)	2
Copper oil lamp (set of 3)	
Copper industrial light string (2)	
Double ball topiary (4)	
Guy Wolff Moffy flowerpots (4)	
Sussex teak table	1
Avignon side chairs (3)	1
Rothbury armchair (3)	
TOTAL	$ 12

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7 Sussex teak table, $1,158.

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Promensil	1-877-417-7663	www.promensil.com
San Francisco Herb Company	1-800-227-4530	www.SFHerb.com
Sure Fit	1-888-SUREFIT	www.SUREFIT.com
Swarovski	1-800-648-8210	www.swarovski.com

watches and jewelry

A Diamond is Forever		www.adiamondisforever.com
AKTEO	1-800-360-2586	www.akteo.com
Jewels by Star	1-800-223-2277	www.jbstar.com
Platinum Guild		www.preciousplatinum.com

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Armstrong	1-888-Armstrong	www.armstrong.com
Authentic Pine Floors, Inc.	1-800-283-6038	www.authenticpinefloors.com
Bruce Hardwood Floors	1-800-722-4647	www.bruce.com
Marvin Windows & Doors	1-888-537-8268	www.marvin.com
Pella	1-888-84-PELLA	www.pella.com

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charlotte's web



Illustrator Maurice Vellekoop

Producer Mario López-Cordero

The Web is fertile soil for green thumbs

Garden **Party**



Sitting Pretty When Charlotte isn't toiling in the soil on warm-weather days, she spends time reclining on her new favorite purchase: a Saranac chair from **www.smithandhawken.com**



Fine-Pruning
The people at **www.gardening.fiskars.com** are known for tough tools like these loppers, which can cut two-inch branches in a snap.

Standing Tall This three-tiered planter from **www.campo-defiori.com** looks good enough to be the centerpiece of your patio—or any other area of the house. Charlotte even put one in her bathroom.





Planter's Punch
Charlotte doesn't break ground before visiting **www.whiteflowerfarm.com**, where she gets advice customized to her temperate zone and browses through an immense [illegible] of seeds, bulbs, and seedlings.

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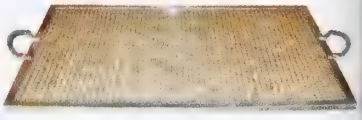
French flea-market garden furnishings are just a click away



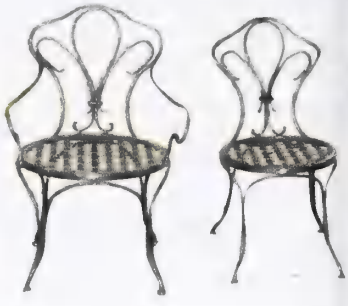
The stalls at Clignancourt are a treasure trove for garden aficionados, and 1stDibs.com founder Michael Bruno has already done the shopping for you. The following items will be available to *HB* readers in an exclusive sal May 16 and 17. Use this issue's code, 1900 to bid on them at **www.1stdibs.com**.



French 1940s iron garden chandelier, $550.



Christian Dior 1960s oversize silver and cane serving tray, $1,500.



Seven 19th-century French wrought-iron park chairs, $3,200.



19th-century French split-log table, $1,200.

ONLY IN housebeautiful

...armarian (Continued from page 26)

...y the Numbers

...ear Marian,

...here are legible page numbers every-...here in *House Beautiful.* This pleases ...e so much—it makes finding the fea-...res I seek much easier. Common ...nse is not dead after all.

Kathy Duby
via e-mail

...last from the Past

...ear Marian,

Leigh and Leslie Keno's antiques ...lumn featuring an 1817 Lannuier ...eigh bed ["He Said, He Said," ...arch], Leslie notes that it was the ...arriage bed of Stephen Van Rensse-...er IV and Harriet Bayard. During the ...id-19th century, my Irish immigrant ...cestors worked for the aristocratic ...n Rensselaer family as coachmen and ...ousekeepers. I wonder whether they ...ould have recognized it today!

Kathryn Sisk
via e-mail

...ed Quest

...ear Marian,

...here can I find the painted bed fea-...red in the master bedroom in "Cap-...in's Quarters" [March]?

Ana Morcate
via e-mail

...ear Ana,

...'s from the Louis J. Solomon ...rniture company (212-545-9200), ...hich specializes in unfinished fur-...ture reproductions; the designer ...ad the bed painted and upholstered. ...he company sells to the trade, but ...u can purchase it through a designer ...r architect. Close approximations ...e available to the public through ...tailers, too. Ethan Allen's Swedish ...ome collection features a carved-...anel bed in a white-painted ...nish (www.ethanallen.com), and ...wedish Blonde's Ingrid bed is ...milar to the bed in the story ...www.swedishblonde.com). ●

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housebeautiful Highlights

ONLY IN housebeautiful
ROLEX GIANTS OF DESIGN 2002

The third annual Giants of Design awards ceremony will take place on May 16th at Cipriani 42nd Street in New York City. This year's prestigious honorees include: Mario Buatta for Interior Design; Sir Terence Conran for Creative Retailing; Oscar de la Renta for Tastemaking; Zaha Hadid for Architecture; and Jack Kyle for Arts Education. Giants of Design tickets are $600 and benefit The New York School of Interior Design. If you'd like to receive an invitation, please call 212.903.5124.

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HB Live!

Denver Design Center
June 6, 2002

House Beautiful's designed-to-inspire event series is coming to the Denver Design Center on June 6th. Editor in Chief Marian McEvoy will reveal the latest design trends in her keynote address and a host of showroom seminars will inspire you even more. To receive an invitation, please call 303.733.2455.

ONLY IN housebeautiful SWEEPSTAKES
June

HB Entertains (pages 167-176) is our special entertaining guide–a stylish resource for planning all your events. Only in House Beautiful will you find a bi-annual editorial feature devoted to real people, real parties and real how-to's. One lucky winner will receive one of our HB Entertains favorites–Anichini's Sateen Summer tablecloth (pictured on page 174) with four matching napkins. Value: $355.

To enter, log on to www.hbhighlights.com. Or, print your name, address, zip code, phone number with area code, and email address and mail to House Beautiful, Attention: JUNE Only in House Beautiful Sweepstakes, 1700 Broadway, 28th Floor, New York, NY 10019. All entries must be received by July 15. One entry per person.

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Zaha Hadid: Architect
(Continued from page 80)

a garden center near Vitra that seems to grow out of the contours of the eart "The constant in all her projects is a tremendously dynamic line that spread into the surrounding city and landscap that extends itself and moves, as if soli form were melting into a more fluid ki of matter," says Phyllis Lambert, foun ing director of the Canadian Centre fo Architecture. In Hadid's design for th contemporary art museum in Rome, sh envisioned the galleries as major and minor streams running past, through, and over one another, as in a delta.

"The museum conceived as a neutr white box is a wishful oxymoron," say Hadid. "No space is neutral." In the Cincinnati project, she offers curators a variety of spaces—expansive, tight, dark, open—to suit different kinds of art. "We chose to challenge ourselves curators with a building that could int act with the art," says director Charles Desmarais. "We wanted a building tha was not merely a building, but a work of art in itself." What Hadid calls the "urban carpet"—a continuous surface between the street outside and the bac wall inside—sweeps visitors up on a promenade that pirouettes through th vertiginous open spine of the building Visitors want to keep going because they can't wait to see what's beyond th next bend. In a daring reinterpretation of Frank Lloyd Wright's ramp at the Guggenheim, the inclined planes accel ate viewers through space. "Being insi a Zaha Hadid building has a physical effect on your body," says Desmarais. "It speeds up the pace of your heart and probably elevates your temperatu too. It's an exhilarating experience."

Hadid has no idea what her next building will look like. "In each projec I try to reinvent everything," she says. "I keep testing the parameters. Archit ture is the same as any art. You don't know what's possible until you try it. When you shift geometries, you actual get the feeling that a building starts to move."

esources

ducts and other resources for this month's features
w. All prices are approximate suggested retail. Symbols in nthesis identify service type: (R) retail; (T) trade, through orators; (MO) mail order; (M) manufacturer or distributor. E LIMITATIONS PREVENT SOURCING OF ALL ITEMS. IS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

Roman Holiday

olsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 New York 10001; 212-352-0160. *Window, fabrics and trims : 48.* **Window**—Andersen Windows (M); 800-426-4261. **ric**—Country Swedish (T); 212-838-1976. *57:* **Fabric**—Clarence House (T); 212-752-2890. **Wooden l trim** #974-29650 in color 1086—M&J Decor (T); 212-8000. **Fabric**—Rogers & Goffigon (T); 212-888-3242. **ric**—Paula J. (T); 508-473-1550. **Grosgrain ribbon trim** in color 357—So Good (R,T); 212-398-0236. **Fabric**—Thompson (T); 212-758-5357. **Tape trim** #977-15045 in k/ivory—M&J Decor, see above. *58:* **Fabric**—Bergamo (T); 212-888-3333. **Fabric and tassrim** #FT1332-016 in color Roses—Scalamandré (T); 212-3888. **Fabric**—F. Schumacher (T); 212-415-3900. **Bead** —M & J Trimming (R,T); 212-391-9072. *Web site* w.mjtrim.com. **Fabric**—Decorators Walk (T); 212-319-7100.

Prewar Palace

igners **Albert Hadley,** 24 E. 64 St., New York 10021; 888-7979; fax: 212-888-5597 **Charlotte Moss,** Eastonis, 72 Spring St., New York 10012; 212-334-3820. **Delafosse ère, Regence canapé**—Parsons Table Company (M); 011-207-352-7444; *e-mail* parsonstable@ukonline.co.uk. **Coffee e**—John Boone (T); 212-758-0012. **Swing-arm lamps**—ieté Daniel Meilleur (M); 011-33-14-366-4513. **Gauffraged n velvet**—Anichini (T); 310-657-4292. Raw silk—Larsen 212-647-6900. **Textured linen**—Hinson & Co. (T); 212-5538. **Cut velvet**—Scalamandré (T); 800-932-4361.

Simply Great

igner: **Carolyne Roehm.** *Baker* **Sylvia Weinstock Cakes,** 925-6698. **Awning stripe fabric,** 100% cotton—Internaal Silks & Woolens (R,T); 323-653-6453. **Glass ricanes**—B & J Floral Supplies (R,T); 212-564-6086.

Paradise Found

es 116 to 125 Designers **Oscar** and **Annette de la Renta.** *ng room* **Cocktail table**—John Rosselli International (T); 772-2137. **Ceiling fan**—Casablanca Fan Co. (M); 888-227-. *Web site: www* casablancafanco.com. **Sofa fabric,** unched cotton canvas—Circle Fabrics (R,T); 212-719-5153. *room* **Claw foot bathtub**—Waterworks (M); 800-927-. *Web site: www* waterworks.com.

Hampton Classic

es 126 to 131 Designer Alexa Hampton for Mark Hampton 654 Madison Ave., New York 10021; 212-753-4110. *Living :* **All picture frames**—J. Pocker & Sons (R,T); 212-838-. **Bergeres fabric,** Summer Place, in milkweed—Rogers & igon (T); 212-888-3242. **Antique Charles X mantelpiece**— R Asta (R,T); 212-750-3364. **Brass sconces** by Galerie Des pes—Nicholas Antiques (T); 212-688-3312. **Table Athenée ridon**—Objets Plus (T); 212-832-3386. **Napoleon III inised bibliotheque**—J.H. Antiques (R,T); 212-965-1443. **lper chair**—Alexa Hampton, see above. **Slipper chair fab**: Shaker, in peat—Rogers & Goffigon, see above. *Page 128* **dgewater-style armchair**—De Angelis (T); 212-348-8225. **dgewater-style armchair fabric,** Douglas Woven Damask, in ond—Brunschwig & Fils (T); 800-538-1880. **Empire pat- armchair trim**—Passementerie (T); 212-355-7600. **Cash- e throw** in camel—Loro Piana (R); 212-980-7961. **Woven ille rug** by Alexa Hampton—A.M. Collection (T); 212-2616. **Ebonised, Napoleon III coffee table**—Alexa Hamp- see above. **Antique four-panel mirrored screens**—Basil rence Antiques (R); 212-319-6965. **Sofa**—De Angelis, see ve. **Sofa fabric,** off-white linen/velvet blend—Hinson (T); 688-5538. **Sofa tassel fringe**—M & J Trimmings (T); 212-6200. **Pillows** with gold and silver pomegranate pattern—amandré (T); 800-932-4361. **Pillows** in brown striped —Travers (T); 212-888-7900. **Table skirt** in dark brown l—Rogers & Goffigon, see above. **Table skirt trim**—Passeterie, see above. **Louis XVI style bergere fabric,** in Apise—Gretchen Bellinger (T); 518-235-2828. **Bergere gimp** in dark brown—Clarence House (T); 212-752-2890. **Oil nting** of a segment of the Parthenon frieze and **oil painting** Donatello terra-cotta roundel—both by Alexa Hampton, above. *Page 129* **Wall covering,** Toile de Jouy in Monuts d'Egypt—Clarence House, see above. **Upholsterer**—dlin (T); 212-243-2111. **Desk,** Irish Regency, mahogany dinroom table—Cove Landing (R); 212-288-7597. **Klismos r**—Mark Hampton, see above. **Klismos chair fabric,** horse—Clarence House, see above. **Chair and ottoman**—Alexampton, see above. **Chair and ottoman** fabric in dark brown on velvet—Clarence House, see above. **Billy Baldwin-style kcase**—John Boone (T); 212-758-0012. **Swing-arm lamps**—istopher Norman, see above. **Curtains** in Pirouette—ers & Goffigon, see above. **Bamboo blinds**—Manhattan de & Glass (R); 212-288-5616. **Korean blanket chest**—ques Carcanagues Antiques (R,T); 212-925-8110. *Entry* ency; **faux bois console**—Florian Papp (R,T); 212-288-0. *Pages 130 and 131* **Bedside table knobs**—P.E. Guerin 212-243-5270. **Bookcase light; nickel-plated swing-arm ps**—Ann-Morris Antiques (T); 212-755-3308. **Swing-arm p shades**—Blanche P. Field (T); 212-355-2223. **Antique is XVI chairs,** A la Reine—Guy Regal (R,T); 212-888-2134 **is XVI chair fabric,** Canastrelli in French blue and white; **dboard and dust ruffle fabric,** Sevres, in French blue and te; **large bed pillows,** Canastrelli in French blue and te—Fortuny (T); 212-73-7153. **White bedding** with double stitching—Madison Linens (R); 212-244-4380. **Carpet** in e—Stark Carpet (T); 212-752-9000. **Curtains,** Chantilly in a—Christopher Norman (T); 212-644-4100. **Curtain tape** in beige—Passementerie, see above.

Island Heirloom

es 132 to 137 Designers **David Hicks, India Hicks, David t Wood.** *Living room* **Sofa**—Pottery Barn (R,MO); 800-5507. **Floor covering,** cotton/wool sisal—ABC Carpet & me (R,T); 212-473-3000. **Wooden chair,** NXT—Skandium MO); www.skandium.com. **Clear chair** La Marie by lippe Starck—Design Within Reach (MO); 800-944-2233 *Web site* www.dwr.com. *Dining room* **Air chair** by Jasper Morrison—Design Within Reach, see above. *Deck* **Teak chaises longues**—Heartland (R,T); 954-321-1733. *Bedroom* **Stools,** Prince Aha by Philippe Starck—Design Within Reach, see above. **To rent the house,** fax or email requests to India Hicks at 242-333-2606. *E-mail* india@batelnet.bf.

138 The Sweet Life

Pages 138 to 145 Designer **Noel Jeffrey,** 215 E. 58, New York 10022; 212-935-7775. **Chaises longues**—Smith & Hawken (R,MO); 800-981-9888. *Web site* www.smithandhawken.com. **Chaise fabric**—Perennials (M); 888-322-4773. **Upright chairs**—Sutherland (M); 800-717-8325. **Chaise fabric**—Sunbrella (M); 800-788-4413. *Hallway* **Carpeting, braided wool**—Stark Carpet (M); 212-752-9000. **Paint trim,** White Dove—Benjamin Moore (M); 800-672-4686. *Living room* **Coffee table and sofa,** custom by designer. **Sofa fabric,** Connaught chenille—Christopher Norman (T); 212-644-4100. **Curtain fabric,** check—Chelsea Editions (T); 212-758-0005. *Dining room* **Wall paint,** custom—Benjamin Moore, see above. **Apothecary drawer case**—Amy Perlin Antiques (R,T); 212-593-5756. **Dining table,** custom by designer. **Chandelier**—Sentimento (R,T); 212-750-3111. **Shutters**—Window Modes (T); 212-752-1140. **Chair upholstery,** ultraleather—Hinson & Co (T); 212-688-5538. *Guest room* **Bed**—Louis J. Solomon (T); 212-545-9200. **Bed fabric,** Pellinor; **wallpaper,** Turquine—Osborne & Little (T); 212-751-5333. **Bed linens**—Peacock Alley (R,T); 800-496-2880. *Son's bedroom* **Bed**—British Khaki (T); 212-343-2299. **Wallpaper,** Etoile—Manual Canovas (T); 212-647-6900. **Reed armchairs**—American Wing (R,T); 631-537-3319. **Ceiling fan**—Craftmade (M); 800-486-4892. *Web site* www.craftmade.com.

144 Federal Case

Pages 146 to 151 Designers **Elizabeth Locke, Alison Martin.** Elizabeth Locke Jewels, 968 Madison Ave., New York 10021; 212-744-7878. Alison Martin Interiors, PO Box 949, Berryville, VA 22611; 540-955-6200. *Sitting room* **Curtains,** silk—Jim Thompson (T); 212-758-5357. **Wallpaper,** stripe—Hill & Knowles through S & S Home Supplies (R,T); www.ss-diy.com. **Gray sofa fabric; blue chair fabric,** silk—Scalamandré (M); 800-932-4361. **Plaster profile,** reproduction—Anthony Redmile (R,T); 011-44-207-352-8131. *Library* **Curtains,** silk—Jim Thompson, see above. **Fireplace fender,** brass and leather—Throwleigh Club Fenders (M); *Web site* www.clubfenderusa.com. **Red chair fabric,** Albione velvet—Haas, through J. Lambeth & Co. (T); 202-646-1774. **Tassels**—Houlès (T); 212-935-3900. *Dining room* **Wallpaper**—Osborne & Little (T); 212-751-5333. **Antique linen napkins**—Lucullus (R,T); 504-528-9620. *Yellow guest room* **Armchair and throw pillow fabric**—Timney Fowler, through Christopher Norman (T); 212-644-4100. **Wallpaper,** Fardis Arezzo in mimosa—Boussac Fadini (T); 212-421-0534. **Vase**—William Yeoward Crystal (T); 212-532-2358. **Bedspread**—Anichini (T); 310-657-4292. **Bed canopy and windowshade fabric,** Octavia—Clarence House (T); 212-752-2890.

152 Window Workshop 101

Pages 152 to 157 Designer Todd Klein, 27 W. 24 St., Ste. 802, New York 10010; 212-414-0001. *Curtain workroom* David Haag (T), 114 Horatio St., # 110, New York 10014; 212-741-8557. **Fabrics:** *Page 153* Decorators Walk (T); 212-319-7100. Norbar Fabrics (T); 800-645-8501. *Page 154* Osborne & Little (T); 212-751-5333. *Page 155:* Christopher Hyland (T); 212-688-6121. Scalamandré (T); 800-932-4361. David Stypmann (R,T); 212- 226-5717. *Page 156* Boussac Fadini (T); 212-421-0534. *Page 157* Brunschwig & Fils (T); 800-538-1880. Norbar Fabrics, see above.

158 Southern Charm

Pages 158 to 165 Designer **Richard Keith Langham,** 153 E. 60 St., New York 10022; 212-759-1212. *Entryway* **Round table**—Langham & Co. (T); 212-759-7979. *Living room* **Sofas; faux wooden urns; ottoman**—Langham & Co., see above. **Ottoman fabric,** silk velvet—Clarence House (T); 212-752-2890. **Sofa fabric,** Damask Richelieu—Old World Weavers (T); 212-555-7186. **Striped sofa fabric,** cotton—Scalamandré (T); 800-932-4361. **Coffee Table,** Ogee—Lanham & Co., see above. **Printed chair fabric,** chintz—Brunschwig & Fils (T); 212-838-7878. **Curtains,** ivory silk, KirkBrummel (T); 212-477-8590. **Passementerie**—Scalamandré, see above. *Sun room* **Chandelier; painted metal seating,** Langham & Co., see above. **Red seating fabric,** Striel canvas; **ceiling fabric,** awning stripe—Dek Tillett (T); 413-229-8764. **Patterned seating fabric,** cotton—Bergamo (T); 212-888-3333. *Dining room* **Table; chairs; sconces, banquette**—Langham & Co., see above. **Chair fabric,** cotton/silk twill—Bailey & Griffin (T); 212-832-4160. **Banquette fabric,** linen velvet—Clarence House, see above. **Floor covering,** 19th-c. Oushak—Richard Afkari (T); 212-486-2227. **Wall paint,** flat Brown—Pratt & Lambert (M); 800-289-7728. *Bedroom* **Printed curtain fabric,** Tenerife—Christopher Norman (T); 212-644-4100. **Bed; comforter,** silk satin—Langham & Co., see above. **Bed curtains,** silk organza; **sofa**—Travers (T); 212-888-7900. **Sofa fabric,** silk satin stripe—Clarence House, see above.

167 Wedded Bliss

Flowers—Linda Baldwin Flowers; 518-38-1359. **Caterer**—Moore Fine Foods; 413-637-0336. **Heart-shaped cheeses**—Old Chatham Sheepherding Co.; 888-SHEEP60. *Web site* www.blacksheepcheese.com.

170 Petals with Mettle

Florist Miho Kosuda, by appt. 212-922-9122.

176 Fleur

Shop **Fleur,** 84 Lexington Ave., Mount Kisco, NY 10549; 914-241-3300.

178 The Great Outdoors

Designers **Andrew Fisher, Jeffry Weisman, Fisher Weisman Design & Decoration,** 616 Minna St., San Francisco, CA 94103; 415-255-2254. *Store* Smith & Hawken (R,MO); 800-981-9888. *Web site* www.smithandhawken.com.

Correction

Please note that the prices listed in Resources for the fabrics featured in the April 2002 story "Color Up," pages 134 to 139, were outdated. For updated pricing, call Lee Jofa at 800-453-3563.

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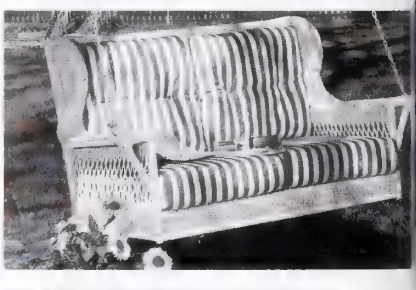
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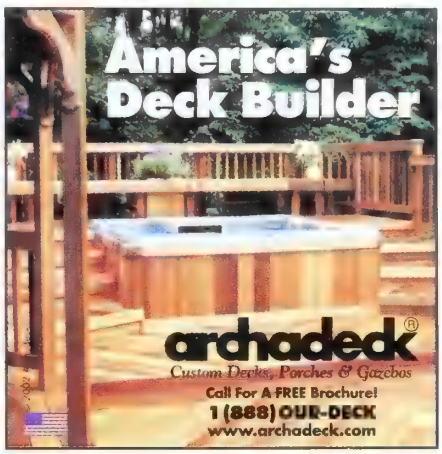

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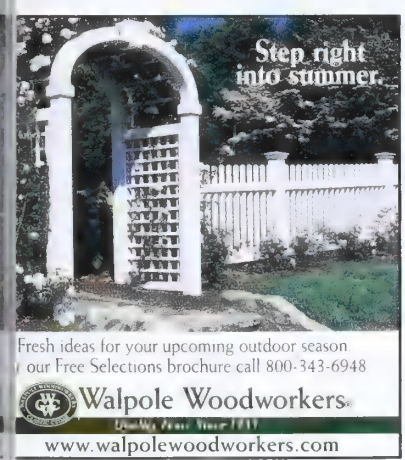

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Mark His Words

- *"Dining rooms are really stage sets."*
- *"Blue-and-white porcelain looks wonderful against any green."*
- *"To hang pictures together, use several framers and avoid a mass-produced look."*
- *"English decorators firmly believe that newness is vulgar."*
- *"Completely patterned walls make a marvelous background for art."*
- *"Cerise is as formal as oxblood is informal."*
- *"All really luxurious bedrooms have a personal intimacy."*
- *"Dark green is a basic, almost neutral color."*
- *"Fancy trimmings have to be the real thing—synthetics won't do."*
- *"Peach is a solution if you're tired of beige."*



Mark Hampton

Stunningly elegant, endearingly down-to-earth

NOT ONLY DID MARK HAMPTON POSSESS the qualities all good decorators need—the eye, the taste, the training—he had an IQ that could boil water. His visual memory was as precise as a camera's, and he read and traveled ceaselessly. Journalists used him as a design encyclopedia, which he good-naturedly allowed. The great fashion arbiter Diana Vreeland called him "a big-time gent," adding that "he looked so appetizing."

So did his rooms. Hampton opened his own firm in 1976 after having worked with David Hicks, Parish-Hadley, and McMillen. He had settled into a traditional Anglo-American style that was sophisticated but unpretentious; one of his criteria for a sofa was that it encourage Sunday naps.

Although the look Hampton favored included antique furniture, Oriental rugs, floral chintzes, and sponged walls, his interiors never shouted his name; he was too attuned to clients for that. "It's a wonderful sight," he said, "for a decorator to see his rooms gain greater quality through the owners' own activity." And he was saddened when a client took a Polaroid of a table arrangement of his so it would never change.

Hampton's life was cut short in 1998 at the age of 58, but his talent lives on: in two books on decorating; in his wife Duane's new collection of his watercolors, *Mark Hampton: The Art of Friendship;* in a line of his furniture designs, produced by Hickory Chair; and in Mark Hampton Inc., which is now run by his [illegible]







[top to bottom] An illustration of Diana Vreeland from *Mark Hampton, The Art of Friendship* and three views of Hampton interiors published in *HB*, including his own house in Southampton (bottom). [far left] Hampton in his Southampton garden